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The simplification of complex notation presented in aleatoric forms.

by

Scott Ean McIntyre

B.Mus, M.Mus (University Of Melbourne)

Tasmanian College of the Arts, University of Tasmania

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Signed _____

[Scott McIntyre]

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Abstract

The simplification of complex notation presented in aleatoric forms

This project seeks to find solutions to questions of complex musical notation and whether they can be simplified by using techniques of limited-aleatory. A folio of compositions has been written, constituting eighty percent of this project. These compositions demonstrate that by using limited-aleatoric notation developed by Witold Lutosławski (1913-1994), that I can achieve a complex outcome than if I had used a more complicated rhythmic language. The exegesis constitutes twenty percent of the thesis with the remaining technique. As the musical language of composition grew more complex during the 20th century there also developed the need for ever more complex notational systems. The performers' often-improvisatory input was abandoned in favour of a strict control from the composer in a hyper-detailed notation. As notation of melody, harmony and rhythm became more complex, the performance outcome often sounded as a 'notated improvisation' wherein all sense of metre and melody seemed to be lost. This led inevitably to aleatoric practices in the 1960s of notating more simple ideas but arranging them to create more complex outcomes. In my own composition the need for hyper-notated scores has given way to simpler forms where an element of chance has been introduced at the point of performance of the score. The compositions I write do not strictly fall into total forms of chance or indeterminacy as I still exercise a level of control in the organisation of structure, pitch and time. By allowing a degree of aleatory or randomness into the score there is a room for a simpler notation working to achieve a blurring of melody, harmony and rhythm that occurred in many of my earlier complex scores. In this exegesis I will show how examples of extreme notational complexity and simpler notation through aleatoric techniques (although at times graphically experimental) achieve the same ends in compositional and sonic complexity to the performer and listener.

Chapter One: Introduction and literature Review

The main subject of this composition folio and exegesis is to examine how issues of notational complexity can be dealt with by using techniques that draw upon elements of indeterminacy. Using models derived from the limited-aleatoric notation of Witold Lutosławski (1913-1994), I have demonstrated in my own compositions how these methods circumvent the need for complex rhythmic subdivisions. The exploration of indeterminate elements led Lutosławski to formulate a musical language that necessitated the exclusion of the strict adherence of meter that has dominated much of the history of Western music. The main aims of these experiments in notation and the use of limited-aleatory are to present music to performers that could create a high level of complexity without the need for exhaustive amounts of rehearsal time. Each piece had a very specific set of requirements to fulfill. Some pieces were written to test a hypothesis and enable the successful techniques to be explored further in other pieces. The key pieces in this folio were to be an opera, an orchestral piece and a string quartet. During my candidature it became apparent that further exploration into techniques would be need to expand into other pieces to help the process of evolution.

The folio of compositions I have written explore Lutosławskian methods of limited-aleatory in order for me to better present my own explorations into complexity. The complexity of the musical structure and the complexity of the notation used has been the crux of my compositional process up until now. I now finding myself addressing question as to whether I can achieve the same results with a simpler notation, i.e. can I express complexity simply? Or is complexity merely complicated? Whether this complexity is part of the process of composition or the notation, I have always been drawn to expressing complex ideas and

sounds. I have also viewed the compositional process as more than a tool for the construction of new music but rather a construct for the solving of puzzles and structural ideas. Central to my process is a sense of architecture, the designing and execution of a grand design or formal scheme for the musical language. To merely write a collection of notes and explore their interactions is not enough, there needs to be a solid framework on which to 'hang' a musical interpretation like paintings on the walls. Disparate to these musical constructs were the abilities or wishes of the performers, a series of confrontations with performers led to a rethink of my stance on complexity.

This project demonstrates that without surrendering the principles of complex musical architecture I can create definitive rhythmic and polyphonic forms that still adhere to the aesthetic of complex music. My folio contains works for three large-scale ensembles and three chamber works. The larger ensembles consist of a work for solo baritone voice and symphony orchestra, an opera with a cast of six and chamber orchestra and a suite for thirteen strings arranged from sections of the opera. The chamber works consist of a piece for violin and piano, a quartet for French horn, two violins and a viola, and a string quartet. In all of these pieces are to be found methods and techniques employing limited-aleatory to generate a level of indeterminacy to better simulate rhythmic complexity. This folio of compositions represents eighty per cent of this project.

The exegesis will look at how Lutosławski's methods of limited-aleatory provide a satisfying alternative in the context of my own composition. Discussion of his methods and the way I have incorporated these methods into my folio of compositions will constitute the remaining twenty per cent of this project.

Over the past several years I have been drawn to music that exhibits traits of indeterminacy and aleatory. It is within these styles of notation that I believe I can present complex musical structures without the strenuous demands of past works. In 2008 after the rehearsals and performance of my piece for two guitars and soprano, *Cenozoic (7 Guitar Songs)*, the performers asked me if I had considered the possibility of notating the piece without bar lines. As with many of my compositions over the past two decades, I have usually written complex rhythms in a relatively simple time signature, the ebb and flow of rubato and acceleration built into the subdivisions of the rhythm, the bar merely serving as a reminder as to one's position in the score. Much of the music had been written across beats and the bar line, thus the redundancy of the bar line became apparent. The removal of these constraints helped the performer independently execute their part and allow indeterminacy into the performance. At a certain point complex rhythms cannot be entirely accurate when executed by human beings, a certain level of chance and indeterminacy results in the placement of the rhythm.

In composing my String Quartet No.2 later in 2008, I explored this notion and wrote without barlines. Over the course of twenty minutes the quartet performed seventeen sections that were separated by a pause or fermata. The pauses were designed as meeting points at the end of a section to allow performers to reorientate themselves and catch up for the next section. I have often thought about these sections as the joining of floors to walls to ceilings inside a dwelling. Unsightly gaps are hidden with skirting boards and cornicing, the musical equivalent are pauses and fermatas. It is the hiding of the gaps and joins that help the music flow as a narrative without revealing the structural elements. Within each section of the quartet the performer, though given strictly instructions regarding tempo, is to execute their part without regard for the other performers. The quartet ensemble instead becomes a quartet

of soloists each competing for recognition, the effect is that the group does not want to sound like a quartet.

A by-product of this technique was that previously explored rhythmic complexities in my compositions were visually simplified. The complex outcome is decided by the misalignment or chance encounter of the parts; their counterpoint now unsynchronised. Indeterminacy renders the score as merely a vague map, the destinations constantly changing albeit only subtly. Despite the level of indeterminacy allowed into this score, it still remains the same piece. Two subsequent performances and recordings yielded subtle differences, duration of performance, and placement of notes. There was no mistaking the structural integrity of the piece remained intact and had not disintegrated through interpretation.

The same year, 2008 also brought an encounter with the score of Lutoławski's Symphony No.3 (1973-83). Although I owned a recording of this work and was intimately familiar with its sound I had never seen the score. I was aware of Lutoławski's place in contemporary music but had never given much thought to the execution or techniques that he employed. The revelation that the score contained a far less complex notation than I had imagined was intriguing. Parts of the score did employ unusual techniques, namely the presentation of the 'limited-aleatory' but for the most part represented simplicity in its rhythmic language. Lutoławski's techniques presented a way of conveying complex aural results through a simpler form of notation.

Primary sources of literature are selected scores and recordings of Lutosławski that show a development in his limted-aleatoric notation starting with *Jeux Venetians* (1960) through to his Third Symphony (1973-83). Examples from his late period of composition plot a stylistic

and consistent approach to his notation. Secondary sources include interviews that Lutosławski gave as well as some analysis of these techniques.

A misconception that is often made about contemporary music is only music that has a complex notation can be complex and the opposition to this; simpler music has a simple notation. As discussed by Richard Toop in 1993, it is often the words complex and complicated that are the cause of confusion.[1] Toop argues that relationship of complexity to difficulty translates to complexity to complicated, the latter usually the intent description sought by the listener. The presentation of complex musical structures is not a unique pursuit to the twentieth and twenty-first centuries but rather a driving force behind the development of Western music as a whole. As Toop states "a trait of Western music has been the pursuit of complexity and the underlying axiom that "given *x*, assume the possibility of *x*+1." " [2] The possibilities presented to us as composers in the form of complexity have helped shape and develop notational complexity. He argues that a work like Beethoven's *Grosse Fuge* while not notationally demanding or complicated still represents a complex structural architecture, alternately Liszt's *Mazeppa Etude* "may astonish through virtuosity"[3] but not being musically complex, it's just hard to play. In the early 1990s disagreements over complex music and difficult notation were emotionally charged and commonplace in the Australian new music landscape; the factional point scoring essentially by-passed the issue of aesthetic complexity, core to the works' existence. The perceived complexity by the listener does not necessarily facilitate the use of complicated notation in the score.

[1] Richard Toop, "On Complexity" *Perspectives of New Music* 31:1 (1993): 43.
[2] Toop, 43.
[3] Toop, 46.

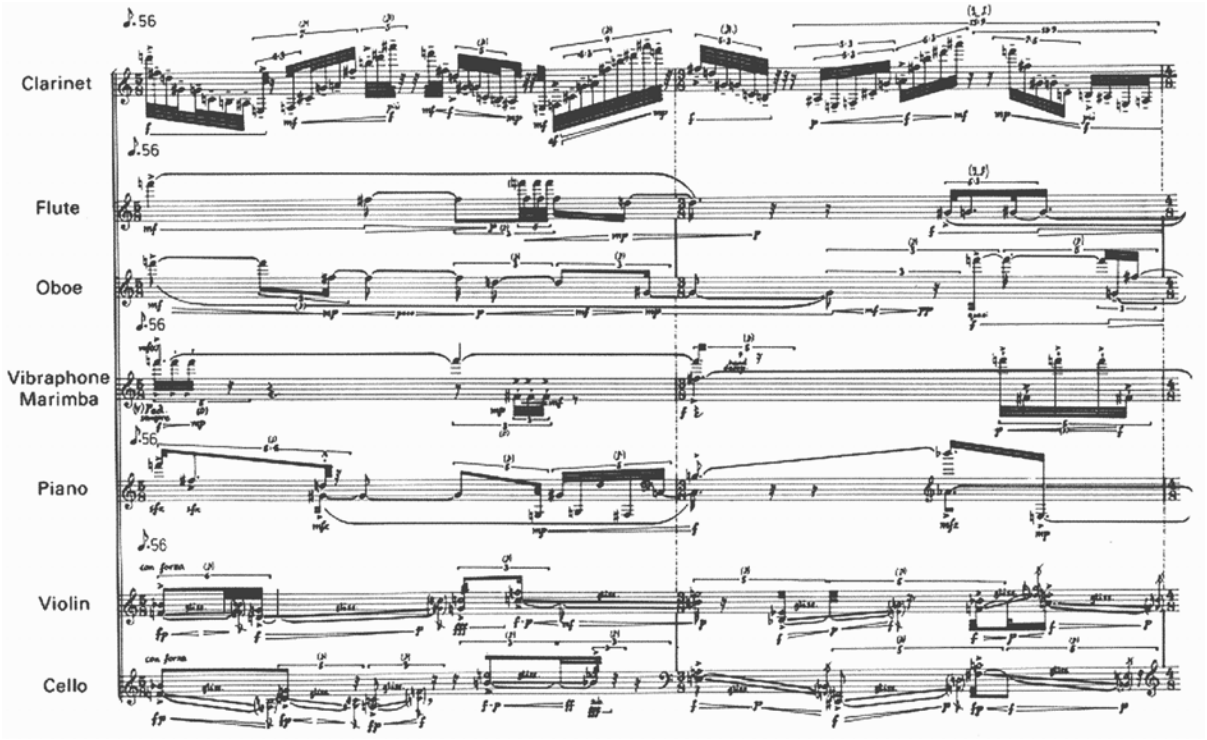
The music of Brian Ferneyhough is considered synonymous with complexity and he more or less echoes this in a conversation with composer James Boros;

> Of course, 'complexity' is always relative to the implied position of the observer; even superficially quite simple phenomena can be…'deconstructed' into…complex and unpredictable patterns.[4]

He also states "I am concerned with keeping the listener constantly aware of complexity as an inescapable given."[5] Though Ferneyhough acknowledges the relative standpoint of the listener to complexity, his music is deliberately furnished with an aesthetic designed to confound the virtuosic integrity of the performer. The deliberate choice of hyper-complex notation in Ferneyhough's music reduces the performers' execution of the score to a subservient attempt to reach the end of the piece. This is music that is both complex and complicated. Both performer and listener alike have no illusions as to where his music sits; it is complex music with a complicated notation.

[4] Brian Ferneyhough and James Boros, "Composing a viable (if transitory) Self" *Perspectives of New Music* 32:1 (1994): 115.
[5] Ferneyhough and Boros, 115.

fig.1.1 Ferneyhough *La Chûte d'Icare* (1988) for Clarinet and small ensemble



The example at *fig.1.1* from Brian Ferneyhough's *La Chûte d'Icare* shows the degree of difficulty inherent in the execution of his work. Constant presentation of difficult rhythmic subdivisions, wide dynamic shifts and ever changing articulations for each performer ensures a complex aural outcome. The rendering of a bar becomes a major milestone for the ensemble. Whilst appropriately trained musicians could execute most of this information much of the notation relies on some serendipity within the structure. Despite the performers' best intentions, the execution of the rhythms for the clarinet in the second bar of this example, unless performed by a computer, will not sound precisely as written. Indeed the outcome of such notation can paradoxically often 'feel' improvised and elastic.

The American composer Thomas De Lio also touches on the differences between complex and complicated. "Any complexity which may be involved in either creating or appreciating

a musical work has little to do necessarily with the complexity of that work's surface." [6] The work's surface in this case is the score, as it is the most tangible part of the compositional process. But this prompts the question; is a piece of music the notation or is it the performed interpretation of the notation?

As I mentioned earlier, an encounter with the limited-aleatory of Lutosławski helped me to realise that complexity could be with a relatively simplified notation. To Lutosławski a composition is quite clearly an activity for the participation of musicians aside from its structural concerns.[7] As mentioned earlier, music that is difficult to perform often requires an indeterminate or 'aleatoric' solution. Replacing the exact placement of rhythmic complexity with more indeterminate subdivisions over longer periods of time can help achieve more or less the same effect. Clearly if the execution of the score is in itself the composition and the notation is relegated to being a set of instructions, then the listener is still presented with more or less the same construct.

Lutosławski, in explaining the use of ad libitum in his aleatoric works, said

> "The very concept of collective *ad libitum* can be considered a reaction of composer-performer to the often absurd demands which some composers have made of performers in the last few years…I understand music not only as a series of sound phenomena but also as an activity which is carried out by a group of human beings…"[8]

[6] Thomas De Lio, "The Complexity of experience" *Perspectives of New Music* 31:1 (1993): 70.
[7] Lutosławski quoted in Michael Leslie Klein, "A theoretical study of the late music of Witold Lutosławski: New interactions of pitch, rhythm, and form." (PhD diss., New York State University, 1995), 102.
[8] Lutosławski quoted in Michael Leslie Klein, 102.

Lutosławski realised during the late 1950s that the type of music he wished to produce, of a type encompassing a new level of complexity, might require a solution other than a more complicated notation. During 1960 he heard a radio broadcast of John Cage's *Concerto for Piano and Orchestra* (1950),[9] which gave him the idea of using 'chance' procedures.[10] Lutosławski was not interested in aleatory or chance determining the form of his composition but instead to create a framework inside an ensemble to present new ideas. He himself acknowledges that the use of 'aleatory' or the loosening of time connections between sounds is not in itself a great innovation.[11]

The rise of indeterminacy after the Second World War was seen by many as something of a reaction against the dominance of serialism that swept much of Europe and the United States of America. The exclusive application of indeterminacy has been the elimination of style.[12] It helped Cage intensify the importance of sounds and the environment. Indeterminacy itself is not an entirely invented concept of the twentieth century; examples have been found as early as the eighteenth century. Mozart explored the concept of a 'musical dice game' in sketches for his Adagio from the String Quintet K.516 (1787).[14] Gustav Mahler explored its uses in woodwind writing, a simple accelerando helping to achieve a sense of aleatory in the first movement of his Symphony No.3 (1893-1896).[15] The marking in the score reads "ohne Rücksicht auf die andern (without regard to others)." Much of the later music of American composer, Charles Ives requires indeterminate or aleatoric solutions to the very challenging

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[9] James Pritchett, et al. "Cage, John." *Grove Music Online*. *Oxford Music Online*. (Oxford University Press), accessed May 18, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2223954.
[10] Charles Bodman Rae, *The Music of Lutosławski* (London: Faber and Faber, 1994), 75.
[11] Zbigniew Skowron, *Lutosławski on Music* (Lanham, Maryland: The Scarecrow Press, 2007), 114.
[12] Bryan R. Simms, *Music of the Twentieth Century: Style and Structure* (New York: Schirmer Books, 1986), 357.
[14] Paul Griffiths, "Aleatory" *Grove Music Online*, http://www.oxfordmusiconline.com.ezproxy.utas.edu.au/subscriber/article/grove/music/00509?q=aleatory (accessed 23/03/11).
[15] Gustav Mahler. *Symphony No.3*. (New York: Dover Publications, 1989), 51.

and complex rhythms found in his scores. Parts of his Symphony No.4 (1910-1916) require the coordinated effort of two conductors each leading an ensemble through disparate musical threads. Henry Cowell's *Mosaic Quartet* (*String Quartet No.3*, 1934-35) permits the performers to choose the order of movements; a different form thereby arises out of the same structure. John Cage's experiments with compositional form, utilising the I Ching further developed the role of indeterminacy. The use of chance procedures to help determine form, structure and performance requirements freed post-war music from "ideas of order" with "spontaneous actions".[16]

A very simple definition of 'aleatory' is "A term applied to music whose composition and/or performance is, to a greater or lesser extent, undetermined by the composer."[17] An expansion further to this acknowledges that whilst all music is subject to aleatoric interpretation[18] the term usually describes music in which a composer had exercised a deliberate withdrawal of control in the performed realisation of the music. Three types of scores that employ aleatory may be distinguished; (i) the use of random procedures in the generation of fixed compositions; (ii) the allowance of choice to the performer(s) among formal options stipulated by the composer; and (iii) methods of notation which reduce the composer's control over the sounds in a composition.[19] While much has been written about the use of indeterminacy in twentieth century composition, Lutosławski saw the use of aleatory as a way to shake the bonds of the ensemble. In a lecture given at Tanglewood in 1962, Lutosławski discusses the uses of two types of aleatory. He calls them "large-scale" and "small-scale" aleatorism.[20] The large-scale decides the whole form of the work by chance,

[16] Simms, 360.
[17] Paul Griffiths, "Aleatory"
[18] As it is impossible for a composer to dictate every performable element of a composition the performer always resorts to aleatoric solutions in performance.
[19] Griffiths, "Aleatory"
[20] Skowron, 41.

whilst in the small-scale it is the small details of the work that are subject to chance. It is the use of aleatory on the small scale that Lutosławski developed while the main formal contours remained the determined parameters.[21]

A large-scale use of aleatory may rely on the performer deciding on the sequence of sections, for example A, B, and C. The freedom of the performer thus creates the possibilities for many separate yet similar works based on the combinations of A, B and C. The role of indeterminacy creates performances where the listener seemingly hears the work each time, even though the same elements are repeated. Small-scale is the type of aleatory Lutosławski saw as "enriching the language of music."[22] The new rhythmic possibilities of chance enable intricate and subtly endless combinations of instrumental colour in the large-scale musical structures. This formed the basis of Lutoławski's experiments in aleatoric-counterpoint and allowed the further expansion of his chordal serialism.

Jadwiga Paja discusses the way in which Lutosławski combines the traditional structures of pre-1900 structural organisation with his dodecaphonic and hexachordal structures and aleatoric techniques to create polyphony.[23] Whilst many of Lutoławski's early works demonstrate contrapuntal techniques such as fugato, canon and stretto, his works in the 'aleatoric period' look to the use of unsynchronised polyphonic devices in the instrumental texture to create an aleatoric-counterpoint. The deliberate non-synchronisation of notes and rests ensures that the prevailing pitch structure results in a "diffusional aggregation."[24] This ensures that the static harmonic sections retain their character but are also afforded harmonic

[21] Skowron, 42.
[22] Skowron, 43.
[23] Paja Jadwiga, "The Polyphonic Aspect of Lutosławski's Music" *Acta Musicologica* 62: 2/3 (1990) 186.
[24] Jadwiga, 186.

richness through diffusional techniques. The precise notation of the parts, to be performed *ad libitum,* is designed so that they miss each other thus ensuring a constant but rhythmically interesting aural result.

Lutoławski's harmony has no connection with the major-minor system instead employing intervallically-determined relationships both vertically and horizontally. From 1960 Lutosławski almost exclusively uses twelve note chords for his compositions; his serial techniques explore the intervallic relationships between the notes of the chords. In the beginning of the first subject from the Fugue from the Preludes and Fugue for 13 solo strings (1972) the intervals used in the 12-note chord are made up of major seconds and perfect fifths. It is the juxtaposition of intervals and their complex iterations that constitutes the polyphony in Lutoławski's work.

In his earliest work with limited-aleatory, Lutosławski used polyphony across the whole ensemble. In later works polymorphic-polyphonic structures are seen in single instrumental lines. The continual development of "enlargement and amplification of pitch material" dispersed across the ensemble exploits the individual instrumental timbre and in the context of its arrangement, forming "diffusional polyphony".[26]

Directionality seems to be at the very heart of Lutoławski's music. The concept of *akcja*, or plot, looks at his attempts to create "truly goal-orientated structures" and "solid musical content"[27]. Reyland looks at what constitutes events in a 'musical plot' and how Lutosławski

[26] Jadwiga, 190.
[27] Nicholas Reyland, "Lutosławski '*Akcja'*, and the poetics of musical plot" *Music and Letters* 88: 4 (2007) 606.

resolved these problems in his works after 1960. Logical applications of succession, culmination and resolution are the major achievements in these works.

Lutoławski's early education in composition with teacher Witold Malisezewski showed him the importance of the "psychology of form".[29] The development of syntactical content both harmonic and thematic and the subservience of statistical formal materials to their articulation[30] become the driving force behind Lutoławski's formal concerns. Malisezewski's characters of narrative reveal the content of *akcja*. The four main characters are "narrative, transitionary, introductory and terminative".[31] Their definitions and character within the relationship of a particular section of form help direct the listener through the various structural stages and goals.

Music of "narrative" character is the most important and forms the basis of the musical argument and dominates the attention of the listener. Lutoławski's explains this section as:

> ""I hear this and nothing else occupies my attention". Passages of a transitional nature: "I hear this, but, above all, I feel that what I hear is leading me on to something different which I shall hear in a moment." Introductory: "I hear this and realise that actually I am anticipating the hearing of something else." And Concluding: "I hear this, but I realise that in a moment the whole form or some stage of it is about to end.""[32]

[29] Douglas Rust, "Conversation with Witold Lutosławski" *The Musical Quarterly* 79: 1 (1995) 207-223.
[30] Reyland, 609.
[31] Reyland, 610.
[32] Lutosławski quoted in Reyland, 611.

The way in which Lutosławski thinks about the passage of musical ideas is crucial to his content and the articulative shape of his forms. His constructions of large-scale forms demonstrate his priority for the mapping of major 'narrative' events.

> Our first consideration should be the moments of intense musical significance….With these moments we place others, less arresting, which by themselves are of no great intrinsic significance and which would lose their meaning if taken out of their context….because the significance of such moments depends above all on their relationship to other moments of the form….In other words: their significance depends first and foremost on their formal function….These two types of music constitute the foundation upon which to build a larger form, and upon our ability to manipulate them depends the architectural worth of our large forms. [33]

The *akcja* is revealed through the presentation and relationship of important and thematic material. Lutosławski also likens this material to the "entry of new character[s] in a drama",[34] where the main subject takes on the role of protagonist. The workings of his music follow the same interactions, epiphanies, and transformations of the characters in literary plots.[35] Lutosławski employs not only harmonic and thematic forms to reveal his *akcja* but also constructs shapes and events that colour and characterize important musical landmarks.

> When I start work, it is as though I am flying over a city, and slowly losing height I can see more and more clearly the outlines, the streets and houses. Naturally I also

[33] Lutosławski quoted in Reyland, 611.
[34] Reyland, 610.
[35] Reyland, 612.

> start work frequently near the 'earth', when I see every detail very clearly and in close-up…[36]

Lutosławski's music revolves around the shape and substance. The shapes inside the form become crucial to the understanding of the definitions and parameters of sections. Key ideas are often represented through non-traditional shapes and groupings of instrumental colour and moments of "limited-aleatory". Reyland provides a useful table to show these parameters.

[36] Lutosławski quoted in Bálint András Varga, "Lutosławski Profile" *Witold Lutosławski in Conversation with Bálint András Varga* (London, 1976), 35.

TABLE 1. Lutosławski's parameters for the creation of musical ideas[37]

Parameters	**Summary of Lutosławski's description**
'Disposition of sounds in the of a musical gamut'	The registral placement of sounds, the compass sonority, its relative highness or lowness, compactness or looseness
'Timbre'	The individual instruments or families playing and the effects on their sounds of register, dynamics, attack, means of tone production, different combinations, etc.
'Types of rhythm, and frequency aleatory of impulses' rhythmic	The contrast between conducted and limited-sections, types, speeds, and complexities of groupings, etc.
'Intensity'	Dynamic levels and the number of instruments playing

With Malisezewski's concepts of narrative forms as a basis, Lutosławski was able to adapt these ideas to suit a more contemporary idiom better. The substitution of 'static' for Malisezewski's 'narrative' with and the nominating of 'transitionary, introductory and terminative' to 'dynamic' Lutosławski better explain his musical concepts. Static music and

[37] Reyland, 612.

its characterization of "staying in the same register, with the same timbre and intensity" was linked by the dynamic, "a lack of balance…they exert some kind of force…and direct our attention to what is just about to follow".[38]

Table 2 shows the types of musical characters employed in these forms.

TABLE 2. Static and dynamic events [39]

Type of event	**Maliszewski terms**	**Desired affect on listener perception (Lutosławski's description of Maliszewski's characters)**	**Musical characteristics indicated in 'Form'**
Static	Narrative; content	'I hear this and nothing else occupies my attention'	Sustained harmonies, distinctive motive ideas, No obviously goal-directed changes in tempo, timbre, dynamic level, etc.
Dynamic	Introductory, transitional, concluding; formal	'I hear this, but, above all, I feel that what I hear is leading me on to something different which I shall hear in a moment'	Changing harmonies, rapidly evolving or repeated motivic ideas, shifting dynamic levels, more obviously goal-directed changes to dynamic level, rhythm and tempo, timbre, etc.

[38] Reyland, 613.
[39] Reyland, 613.

Rust examines the question of perception and how the listener can perceive the complexities found in Lutosławski's musical akcja. by defining the musical landscape as regions 'static' and 'dynamic'.[40] Examples provided from the Second Symphony (1967) pose two important questions. Firstly, how much pitch contour detail can the ear perceive in this music? And secondly, what do those details mean?[41] From an examination of two bars from the Lutosławski's Symphony No.2 (1967) [42] and the density of the material, the section he chooses has opposing glissandi in the wind and strings with brass, piano and pizzicato punctuations. The texture of this example calls into question the notion of 'perception' and if indeed the casual listener can discern the complexities inherent in the orchestration and texture. Rust uses the word "sound mass"[43] but I think this is not entirely accurate to describe Lutosławski's music. His music does share textural aspects of some of his contemporaries, such as Penderecki, but it is Lutosławski's dedication to pitch based serialism and not just the exploration of dense sound textures that sets him apart. Lutosławski's use of established classical forms juxtaposed with "aleatoric-counterpoint" made him a unique voice in twentieth century music.

Rust examines the seven independent voices in the Second Symphony and he questions whether a listener can discern the separate melodic strands, would five or even four voices have been more discernable? It is Lutosławski's use and manipulation of textural density that is at work. Rust asks; "At a tempo of crotchet = 142 would it not have been easier to write parallel motion for the wind?" [44] Had Lutosławski done this then the density in the harmonic relationship would have sounded very different. It is these stresses in density and the

[40] Douglas Rust, "Two questions of perception in Lutosławski's Second Symphony" *Perspectives of New Music* 42: 2 (2004) 190.
[41] Rust, 190.
[42] Rust, 191.
[43] Rust, 192.
[44] Rust, 193.

relationship between the serial uses of intervals that flavour Lutosławski's harmonic texture. Textural intricacy results in the passage having a dense harmonic palette, (the addition of voices (seven or eleven) conveys the complexity Lutosławski wrote). Three voices will sound very different from seven, even to a listener with no previous training. Lutosławski's exploits the dissonance despite the fact that the speed makes it difficult to discern exactly the minutiae in the notation. While this example was strictly notated in ¾ these ideas also are apparent in Lutosławski's ad libitum sections. The controlled manipulation of harmonic material in these sections of limited-aleatory and the resulting level of aleatoric-counterpoint or polyphony lend Lutosławski's music an aural complexity simultaneous to exploits a simpler rhythmic language.

Rust also discussed with Lutosławski his compositional outlook in an article taken from an interview with the composer in late 1993, and published in 1995 [45] just after the composer's death. The bulk of the interview discusses Lutosławski's uses of harmony and more importantly the development and research of his twelve-note chordal techniques. Aside from the application of limited-aleatory and the deliberate construction of non-synchronise polyphony, Lutosławski's entire encompassing goal, structurally, was built from intervallic relationships utilized in combinations of twelve-note chords. Lutosławski was very careful in what he revealed, his dislike of discussing works in progress or details of compositional techniques is apparent. Rust carefully drew answers from Lutosławski about the nature of his compositional devices and the aesthetic standpoint that he composed from. Also discussed is the apparent simplicity, which Lutosławski further develops, in his later works. A parallel between the polyphonic nature of his second and third symphonies allude to refinements in

[45] Rust, "Conversation with Witold Lutosławski" 207-223.

his techniques as his aleatory moves from polyphonic building blocks to enhancements in melodic content.

Both Michael Klein and Steven Stucky have made considerable contributions in the field of research of the music of Lutosławski. Stucky's book, *Lutosławski and his Music*[46] examines the work and creative output of Lutosławski beginning with his early years after the Second World War in Warsaw. Lutosławski's output as a composer in the dark years of Stalin's domination of the Eastern Bloc countries received harsh criticism, relegating him to virtual obscurity. Works from this early period contained many celebrated works but it was not until Stalin's death in 1953 and the subsequently relaxation in cultural attitudes, that Lutosławski's music was able to find an audience in greater Europe and the United States of America.[47] It was these same changes in attitude that also fostered the changes Lutosławski employed to develop his unique compositional voice later in his life.

Michael Klein's doctoral thesis from 1995 examined the interaction of Lutosławski's pitch, rhythm and form.[48] In particular he examines the interactions of these elements within the boundaries of "limited-aleatory" and how they help the music gain a sense of unique identity. Klein has analysed Lutosławski's methods of twelve-note chordal serialism in the context of aleatory and how both methods of organization helped synthesis his sound. Lutosławski's development of chordal serialism was his reaction against the twelve-tone serial techniques initiated by Schoenberg but still continuing into the later half of the twentieth century. Serialism relied on the absence of a tonal centre but rather the annunciation of a tone row; Lutosławski wished his serialism to be grounded in harmonic principles that gave importance

[46] Steven Stucky, *Lutosławski and his Music* (Cambridge: Cambridge University Press, 1981)
[47] Stucky, 58.
[48] Klein, 98.

to the interval and subsequent utterances of notes in relation to intervallic distance.[49] Lutosławski's exploration of intervallic relationships found within twelve-note chords helped him achieve a harmonic language that did not rely on the minor second.[50] By limiting intervallic qualities of a chord, for instance a chord only constructed with intervals of a major second and perfect fifths, Lutosławski was able to manipulate the tension and resolution of harmonic organization in his later works. Similarly the slow moving nature of his harmonic style best suited his developing ideas on aleatory.

Aside from the theoretical writings on the music of Lutosławski, I have found in the composer's own recordings of his works an endorsement of the techniques he explored. Despite the growing trend of experimentalism in the latter half of the twentieth century, Lutosławski still experienced bias and negativity towards his developing and unique style of notation so much that he embarked on conducting lessons during the 1960s. Many of the memorable recordings of his works are under the baton of the composer himself. In particular the recordings of the Symphony No.2 and *Trois Poemes d'Henri Michaux*[51] demonstrate his prowess on the podium and his interpretive flair of his own work. These recordings help understand his methods and techniques of "limited-aleatory" and "polyphonic-aleatory" through the clarity of expression. The use of skillful ensemble writing reveals the success of these methods of articulating aleatory across such a complex group as the modern symphony orchestra. With scores such as these, it is sometimes difficult to gain a clear grasp of the resultant sound from the notation. The aleatory used deliberately misrepresents the beginning, end and synchronization of sections. It is not until the recording has revealed the construction

[49] Stucky, 241.
[50] Nikolska, 105.
[51] Witold Lutosławski, *Symphony No.2, Trois Poemes d'Henri Michaux*, Witold Lutosławski, dir. Polish Radio National Symphony Orchestra and the Krakow Radio Chorus, EMI Recordings 517 634 2, 1994.

and juxtaposition of these fragmented ideas that one can understand the deep thinking present in such techniques.

As explained earlier, my own introduction to the recordings of Lutosławski had perhaps presented a false notion of what the music may have looked like. It wasn't until I read through the score of Symphony No.3 that I could begin to grasp the fluent way in which the notation unfolded. To the uninitiated the music could either sound almost totally improvised or totally controlled. It was the discovery of the successful of integration of aleatoric and orchestral writing that I realised that my own work may benefit from the same experiments. The goal of my composition folio is to explore and implement methods of controlled or "limited-aleatory" using the notation Lutosławski as a model. Further to the development of my own compositional craft, these models will be a starting point to eventually articulate my own ideas with my own style of notation.

The main works that I have written for this folio and had performed are an opera, a symphonic work with solo baritone and a string quartet. The successful implementation of these techniques and subsequent questions that emerged from rehearsals and performances will be addressed in a later chapter. The working models that are developed in these compositions will provide answers to the questions of complexity and performability that have been at the forefront of my practice. My methodology in the exegesis includes a comparison of aleatoric techniques in Lutosławski's late period.[52] These correspond to the types of ensembles I have written for. As Lutosławski did not write an opera, the work for chorus and wind orchestra, *Trois Poemes d'Henri Michaux* (1963) will be used as a model and compared with my opera, *Fire on the Snow*. Performance outcomes will also help in

[52] Lutosławski's late period starts with the completion of Jeux vénitens (1960), his first piece exploring "limited-aleatory" through to the composers death in 1994

testing whether these techniques have provided a workable solution in simplifying my notation and providing a less complex notation.

As previously stated, the aleatoric techniques found in these works of Lutosławski are the starting point as models for the formulation of my own techniques and methods of aleatory, and will continue to inform my composition beyond the scope of the doctorate. The main aim of the composition folio is not to copy or replicate Lutosławski's techniques exactly but to use them as a solution to my question of complexity. Lutosławski's compositions sound like his not only for the techniques of limited-aleatory that he devised but also by his manipulation of specific interval combinations used in twelve-note chords. The limited-aleatory is really a by-product of his serial technique, a way for the detail and relationships between intervals to find a polyphonic voice. As will be discussed in an upcoming chapter, my music, though serial in nature does not utilise a convention of using all twelve pitches either through melodic or harmonic means.

The originality to my approach is to enhance my own creative harmonic language and retain a level of rhythmic complexity that I am satisfied with. It must be pointed out that during my process of adopting techniques of limited-aleatory, my own music has shifted from a linear, horizontal serialism to a vertical, chordal method. Whilst I haven't adopted the same type of intervallic method employed by Lutosławski, I have nevertheless found the shift to chordal serialism satisfying in that it has allowed for greater reliance on intuitive composition. In the early days of my experiments in serial pre-compositional methods I quickly discovered that much of the final piece could be derived from my formulas and methods. Unfortunately these do not make for pieces that capture a listener's interest, including my own. Refinements of these techniques over time helped my music progress from formulaic exercises to more

intuitively rounded compositions but I have always retained a degree of control over my material. One major technique in allowing more intuitive elements into my work was to generate large amounts of musical material (i.e. pitch sequences, rhythmic patterns and combinations) and apply filters. These filters would help in construction of short scores from which I could write and orchestrate the music. The main function of a filter is to allow certain elements through to the next step of the process; this would be determined by my desired musical result. From much musical material I would excise and filter out what was not needed. However moving to a more chordal approach that uses the in-built indeterminacy of limited-aleatoric notation, I only needed to generate small amount of material in which to expand upon.

Chapter Two: The simplification of complex notation presented in aleatoric forms

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Chapter Three: Methods of Composition

Since my studies as an undergraduate composition student, I have been involved in writing some form of serial music. My fascination began during studies in high school of works by Schoenberg, Berg and Webern. Whilst my admiration for the use of twelve-tone techniques in their works encouraged me to explore these compositional concepts, I was not entirely convinced of using these methods in my own musical output.

Not wanting to use Schoenberg's method of assigning each semi-tone of the chromatic scale to an equal equivalent prompted the exploration of serial music. Schoenberg's ideas promote a 'socialism' of tonality by removing the chordal hierarchy of Western functional harmony[71] but constant and often rapid iterations of all twelve notes of a row seemed a limitation. The music of the Second Viennese School is very colourful and timbrally diverse and atonal serialism can of course generate many combinations of twelve-tone sequences and their permutations in retrograde and inversion. Nevertheless all twelve tones have to be uttered in order to complete the sequence, this constant sounding of the twelve tones paints a musical landscape that can sound tonally repetitive after a time, no matter how varied the matrices are.

I was more interested in the relationships between notes and the interaction on a contextual level of tones in sequence and the approach to a certain note or series of notes, and the discarding of such notes as sequences reveal themselves. Also the intervallic sequence between the notes in a series could provide interest harmonically. I looked for ways that I

[71] Rainer Bischof, "Thema: Der geist der wiener schule." *Österreichische Musikzeitschrift* 63, No.1 (2008): 24-32.

could generate material to function in a serial context yet the material could choose how many notes it would discard or retain according to its place along the row.[72]

During this time I also developed a fascination with the relationships, numerically, between letters of the Alphabet and numbers. Many ancient languages such as Greek and Hebrew made use of these relationships to construct abstractions that explored the nature of word formation and semiotic value. Particular words through substitution shared numerical values with others; often these words would have a linked subtext based on these numbers. This is known as Gematria. Further research into methods of generating musical material led to composers that utilised numerical sequences that could form direct relationships between pitch and rhythm, or time-space. It was in the works of Australian composer, Chris Dench where I found convincing methods to apply numbers to generate pitch and rhythm derived from the use of numerical sliders and numerical combinatoriality.[73]

I wanted to explore this in the use of people's names or quotes from literature that had some personal meaning for myself. Explorations with these techniques over time helped me to formulate a serialisation my music that also explored a very rhythmically complex music that followed an intricate tonal polyphony. I continued in this trend for many years but grew to eventually reject these processes for a time. The musical results from these 'exercises' were not only difficult to perform but even more difficult to listen to, even for myself. I could no longer write music that I no longer felt any connection to, so the next few years I withdrew from the world of concert music composition. After about a decade I felt I had the desire to revisit my serial techniques and began to think about new applications of serialism but in a

[72] My use of the word 'row' differs from Schoenberg's; whereas his definition relates to a sequence of twelve non-repeated tones, mine refers to an entire sequence that could encompass many repetitions of similar notes.
[73] Richard Toop, "Sulle scale della fenice." *Perspectives of New Music* 29, no.2 (1991): 72-92

new type of musical sound world. I retained those elements of serialism that I had experimented with earlier but imagined a way that the musical outcomes could be shaped differently.

Many of these early serial pieces utilised the sequence across all musical choices. Not only did the numbers govern pitch and time, but also helped generate dynamics, articulations, density in orchestration, tessitura of the range etc. Also these early serial pieces made little room for practical considerations of musical gesture, performability of the music or timing in relation to musical structure. The new approach to adopted serial techniques would still utilise those relationships between letters and numbers but would treat this process as the generation of data only. Whereas composers of traditional diatonic music would explore musical forms through the interaction of chord changes and voice leading, here the numbers would generate material in the same way (that is to say, my music whilst being concerned with the movement of pitches and intervals, I am not so much concerned with the specific pitches that can do this). Data can be shaped and used accordingly to build a musical skeleton; the generation of musical material reveals a structure but never dictates the final outcome of the piece. This new approach would allow a more intuitive use of procedural musical data.

All of my compositions are initially constructed in the same way, when thinking about the development of an idea I begin with this same technique but the trick lies in how to manipulate or arrange the data to give the desired musical result. A piece may be fast or slow, legato or staccato or both. It will be for a specific combination of instruments; all of these factors can influence the design of the preliminary material.

The following analysis of my methodology looks at the structures derived for my opera, *Fire on the Snow*. As mentioned earlier, I was interested in the use of Gematria in its ability to convert letters into numbers and its symbolic value. This helped me to personalise pieces so that a new piece written for a specific performer could be entirely based upon the letters of their name. I was attracted to the uniqueness of these techniques and the level of symbolism it represented. It was a way to personalise the music and imbue it with a deeper meaning that would not be apparent to the listener.

With *Fire on the Snow*, logically the central figure of the story was Captain Robert Falcon Scott. As a starting point for a combination or sequence of letters the use of his name as the basis of the opera seemed obvious. I chose to use his given names, as they would provide a data string of base twelve. Using R O B E R T S C O T T would only give me eleven numbers, which did not fit into my desired parameters. This will be explained in a further chapter. However, the letters, R O B E R T F A L C O N, gave me twelve letters.[74]

	R	O	B	E	R	T	F	A	L	C	O	N
Primary	18	15	2	5	18	20	6	1	12	3	15	14

This first set of numbers (data string) relates to the numerical position of each letter between 1-26. This is the initial sequence from which all data is extracted. Also in this case, this is the primary letter sequence of this particular piece.[75]

[74] Most people know Scott as Captain Scott, which is also twelve letters but I felt the use of his actual names, not a title of rank, was more suitable.

[75] A secondary data string would be used for the central scene based from A N T A R C T I C A. Although *Fire on the Snow* only uses two sequences (R O B E R T F A L C O N and A N T A R C T I C A) many pieces I have written combine more than one data string. In my second and third string quartets the letters from the names of each player were used to create their own unique part in the piece. The material for my piano sonata, *Vacuum Metastability Event* (2009) used ten data strings arranged as a crossword puzzle.

Once the primary data string has been determined then a secondary one can be generated.

	R	O	B	E	R	T	F	A	L	C	O	N
Primary	18	15	2	5	18	20	6	1	12	3	15	14
Secondary	10	8	2	4	11	12	5	1	6	3	9	7

This second set of numbers relates to the numerical hierarchy of each letter in the primary data string. The twelve numbers in this string are arranged in a sequence that mirrors their numeric value in the alphabet. If the letter with the smallest value is A (equal to 1) and the highest is T (equal to 12), then R is equivalent in value to 10 and so forth. As many words we use often repeat certain letters, for the sake of consistency I always assume the second subsequent iteration of this letter in the initial sequence is the higher value. The letters R O B E R T F A L C O N string contain two Rs and two Os. The first statement of a letter will be the higher value to subsequent repetitions. Thus the first R is the tenth highest number in the sequence, the next R is the eleventh. The same with the O; the first O is the eighth highest letter, and then the next O is the ninth.

This secondary set of numbers is quite important. This sequence helps to provide sequential combinations of the initial line. Matrices can be derived based on an *x* and *y* axis (*fig.3.1*). So with the sequence 10, 8, 2, 4, 11, 12, 5, 1, 6, 3, 9, 7 lying along both axes I can extrapolate the rest of the square.

fig 3.1 x/y axis (Primary matrix)

10	8	2	4	11	12	5	1	6	3	9	7
8											
2											
4											
11											
12											
5											
1											
6											
3											
9											
7											

So the number of steps between each number is always going to remain consistent utilising base twelve. The number of steps between the first two numbers in the sequence (10 and 8) is always ten steps in base twelve, the next (8 and 2) is six, the next (2 and 4) is two and so on. The *x* line can be completed and the *y* line filled in from the data from *x*. As each new line of *x* is calculated then line *y* can be filled in to complete the sequence.

fig.3.2 Primary Matrix

10	8	2	4	11	12	5	1	6	3	9	7
8	6	12	2	9	10	3	11	4	1	7	5
2	12										
4	2										
11	9										
12	10										
5	3										
1	11										
6	4										
3	1										
9	7										
7	5										

fig.3.3 Secondary matrix

10	8	2	4	11	12	5	1	6	3	9	7
8	6	12	2	9	10	3	11	4	1	7	5
2	12	6	8	3	4	9	5	10	7	1	11
4	2	8	10	5	6	11	7	12	9	3	1
11	9	3	5	12	1	6	2	7	4	10	8
12	10	4	6	1	2	7	3	8	5	11	9
5	3	9	11	6	7	12	8	1	10	4	2
1	11	5	7	2	3	8	4	9	6	12	10
6	4	10	12	7	8	1	9	2	11	5	3
3	1	7	9	4	5	10	6	11	8	2	12
9	7	1	3	10	11	4	12	5	2	8	6
7	5	11	1	8	9	2	10	3	12	6	4

The resultant matrix is finished (*fig.3.3*) and we have a matrix that always expresses the same distance between all numbers in the data string that relates to the initial sequence.

Once this matrix is calculated it is then easy to extrapolate a matrix constructed from the *primary* data string through the use of substitution.

Primary 18 15 2 5 18 20 6 1 12 3 15 14

Secondary 10 8 2 4 11 12 5 1 6 3 9 7

Looking at the relationship between the numbers in both *primary* and *secondary* data strings, we substitute the numbers to make a matrix derived from *primary* numbers. (*fig.3.4*). For

example, all occurrences of 10 in the *secondary* string are replaced with 18 for the *primary*. All 8s are replaced with 15 and so on. Because the *secondary* string contains no repeated numbers, it is necessary to complete that *secondary* matrix first in order to extrapolate the *primary*.

fig.3.4 Substitution matrix

18	15	2	5	18	20	6	1	12	3	15	14
15	12	20	2	15	18	3	18	5	1	14	6
2	20	12	15	3	5	15	6	18	14	1	18
5	2	15	18	6	12	18	14	20	15	3	1
18	15	3	6	20	1	12	2	14	5	18	15
20	18	5	12	1	2	14	3	15	6	18	15
6	3	15	18	12	14	20	15	1	18	5	2
1	18	6	14	2	3	15	5	15	12	20	18
12	5	18	20	14	15	1	15	2	18	6	3
3	1	14	15	5	6	18	12	18	15	2	20
15	14	1	3	18	18	5	20	6	2	15	12
14	6	18	1	15	15	2	18	3	20	12	5

From this matrix square rhythm can also be manipulated. These numbers can govern sectional durations and deeper nestings (ie. minutes, bars, rhythms, isorhythmic sequences, etc.)

The other pieces of important data are the cumulative values that these strings yield. In the case of the secondary string it is a simple matter of working out a summation using twelve

numbers. This produces varied results for data strings of different lengths of course. A data string of only two numbers[76] will yield a value of three. A data string of three will yield a value of six. This is easily calculated by adding from one through to the final number. So a data string of twelve will produce a value of seventy-eight. As mentioned earlier, material is chosen to help realise the initial soundworld and ideas for each piece. A summation of seventy-eight is of a relatively average value to me. A data string of perhaps, twenty would yield a very high summation output, two hundred and ten.

This summation output can also be helpful in determining important structural elements. I roughly envisaged a ninety-minute work for Fire on the Snow, the twelve scenes that employ the R O B E R T F A L C O N data string could quite feasibly be seventy-eight minutes in length, theoretically that is.[77]

My final piece of data to extract is possibly the most complicated. Rather than a summation sequence employed with the secondary data string, I use a cumulative method with the primary data string.

	R	O	B	E	R	T	F	A	L	C	O	N
Primary	18	15	2	5	18	20	6	1	12	3	15	14
Cumulative	18	33	35	40	58	78	84	85	97	100	115	**129**

[76] I have never used a data string of such a small value. I have always considered three to be the smallest data string pertaining to any useful information.
[77] It is worth noting that actual lengths of score and their subsequent performance can vary greatly so these numbers are purely academic in a structural context.

The cumulative sequence is derived from the subsequent addition of the numbers in the primary data string. So 18 plus 15 yields 33, 33 plus 2 is 35 and so on. The final total of 129 is the cumulative value of all numbers in the primary data string.

This new data string can also be laid out on an *x* and *y*-axis along the bottom and right column so that the largest value resides in the bottom right corner of the matrix.

fig.3.5 Slider Matrix

	1	2	3	4	5	6	7	8	9	10	11	12
A												18
B												33
C												35
D												40
E												58
F												78
G												84
H												85
I												97
J												100
K												115
L	18	33	35	40	58	78	84	85	97	100	115	**129**

To fill in the rest of the matrix each row is divided by the value of row L (this figure is essentially a percentage of L) and then multiplying it by each subsequent column. For example we divide A12 by the value of L12 (a value of 0.13953) and multiply that value by L1 (2.51162). This number becomes the value of A1 (which is 0.13953 x L1), This sequence of multiplication is repeated (L2 for A2, L3 for A3 etc.) until row A is complete. (*fig.3.6*). Row A is each value of row L multiplied by a factor of 0.13953 and then rounded to the nearest integer.

fig.3.6 Slider Matrix

	1	2	3	4	5	6	7	8	9	10	11	12
A	3	5	5	6	8	11	12	12	14	14	16	18
B	5											33
C	5											35
D	6											40
E	8											58
F	11											78
G	12											84
H	12											85
I	14											97
J	14											100
K	16											115
L	18	33	35	40	58	78	84	85	97	100	115	**129**

Row A and column 1 are identical so they can complete the *x* and *y* data. All of these values originally were numbers with decimal places but to make things smoother they are rounded up or down to integers.

So following the sequence of division and multiplication, B12 is divided by L12, this value is then multiplied subsequently by B1 through 12 and the next row and column are completed.

fig.3.7 Slider Matrix

	1	2	3	4	5	6	7	8	9	10	11	12
A	3	5	5	6	8	11	12	12	14	14	16	18
B	5	8	9	10	15	20	21	22	25	26	29	33
C	5	9										35
D	6	10										40
E	8	15										58
F	11	20										78
G	12	21										84
H	12	22										85
I	14	25										97
J	14	26										100
K	16	29										115
L	18	33	35	40	58	78	84	85	97	100	115	**129**

fig.3.8 Complete Slider Matrix

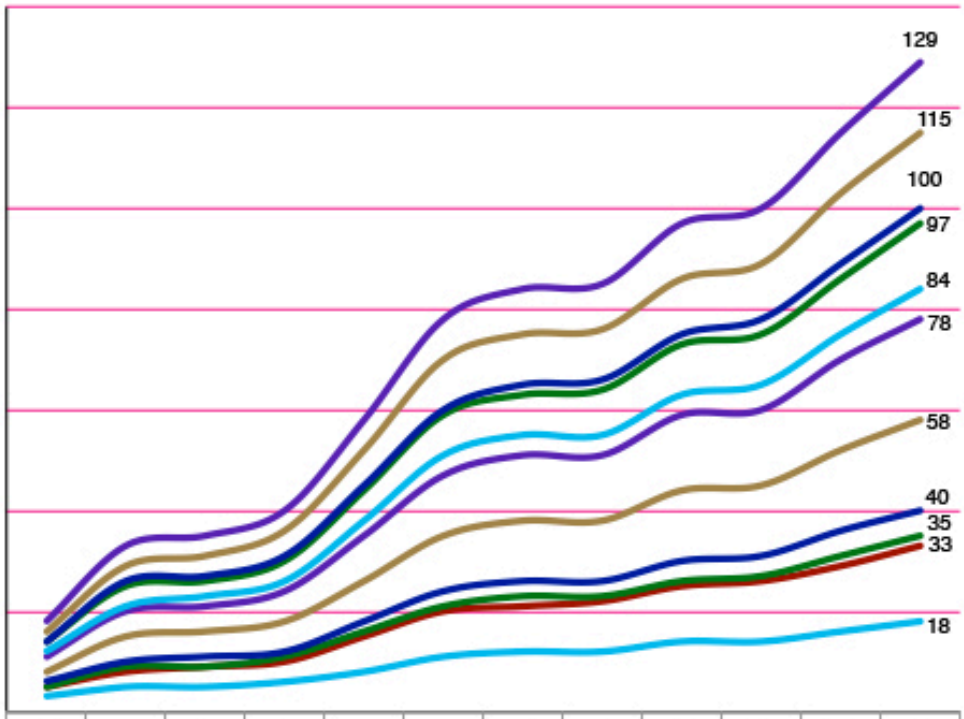
	1	2	3	4	5	6	7	8	9	10	11	12
A	3	5	5	6	8	11	12	12	14	14	16	18
B	5	8	9	10	15	20	21	22	25	26	29	33
C	5	9	9	11	16	21	23	23	26	27	31	35
D	6	10	11	12	18	24	26	26	30	31	36	40
E	8	15	16	18	26	35	38	38	44	45	52	58
F	11	20	21	24	35	47	51	51	59	60	70	78
G	12	21	23	26	38	51	55	55	63	65	75	84
H	12	22	23	26	38	51	55	56	64	66	76	85
I	14	25	26	30	44	59	63	64	73	75	86	97
J	14	26	27	31	45	60	65	66	75	78	89	100
K	16	29	31	36	52	70	75	76	86	89	103	115
L	18	33	35	40	58	78	84	85	97	100	115	**129**

This completed matrix (*fig.3.8*) consists of a set of values that constitute a numerical ‘slider’. Each subsequent row is a larger percentage (which is related to from lowest to highest numbers of the cumulative addition from the *primary* data string) until the highest value of 129 is reached.

Fig.3.9 shows as a graph how each increase in value ‘slides’ the sequence upwards into a more exaggerated curve than the preceding set. Whereas the primary data set is useful when applying to length of sections, rhythms, bars etc., and the secondary data string is useful in

generating combinations of sequences.

fig.3.9 Slider Chart



	1	2	3	4	5	6	7	8	9	10	11	12
A	3	5	5	6	8	11	12	12	14	14	16	18
B	5	8	9	10	15	20	21	22	25	26	29	33
C	5	9	9	11	16	21	23	23	26	27	31	35
D	6	10	11	12	18	24	26	26	30	31	36	40
E	8	15	16	18	26	35	38	38	44	45	52	58
F	11	20	21	24	35	47	51	51	59	60	70	78
G	12	21	23	26	38	51	55	55	63	65	75	84
I	14	25	26	30	44	59	63	64	73	75	86	97
J	14	26	27	31	45	60	65	66	75	78	89	100
K	16	29	31	36	52	70	75	76	86	89	103	115
L	18	33	35	40	58	78	84	85	97	100	115	129

The slider is designed to generate pitch data. The value of 1 may equal the lowest note of the piano (A_{00}, where middle C is C4) and 88 could be the highest (C_9). Sometimes the largest value and the number of possible pitches on any one instrument or ensemble do not correlate. In these cases decisions are made as to which number of pitches could be used or an adjustment slider values may be needed. These decisions again relate the desired musical output, this data only relates to the generation of material, not to the act of creative composing itself.

It may be necessary to apply a filter to 'squash' the numbers down to a more appropriate value. For *Fire on the Snow* the range was limited to the five octaves between C_2 and C_7 (*fig.3.10*). Because the nature of the data it is possible to derive a pitch set that starts in the lowest parts of the register and lift quite slowly. Also the highest values can yield extremely high pitches that may overstay their welcome. By limiting the pitches to five octaves, extremes found in the instrumental ensemble can be choices in the orchestration rather than dictates of a pitch set. The five octaves then provided me with sixty-one pitch values. Rather than compress the value of 129 to match the 61 pitches (47.286 %), I decided to descend once pitch 61 had been reached, ergo pitch 62 is the previous B that is pitch 60 and so on. Upon reaching pitch 121 the need to ascend again until G# $_2$ is reached as pitch 129.

fig.3.10 Pitch range

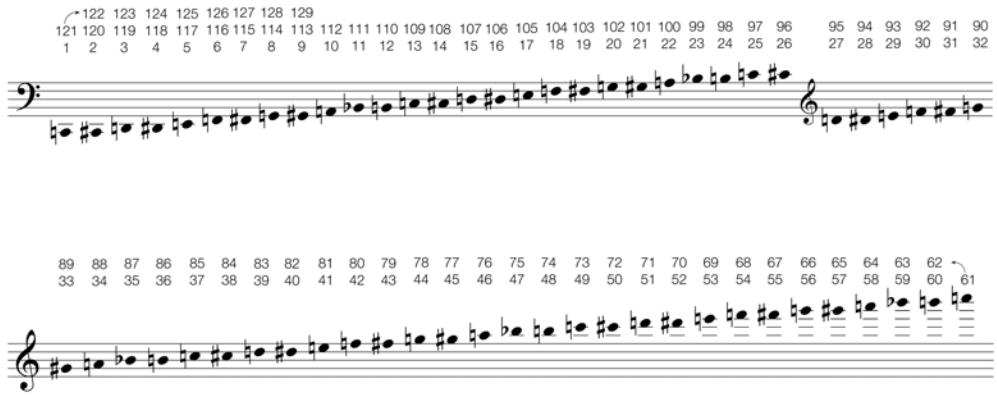
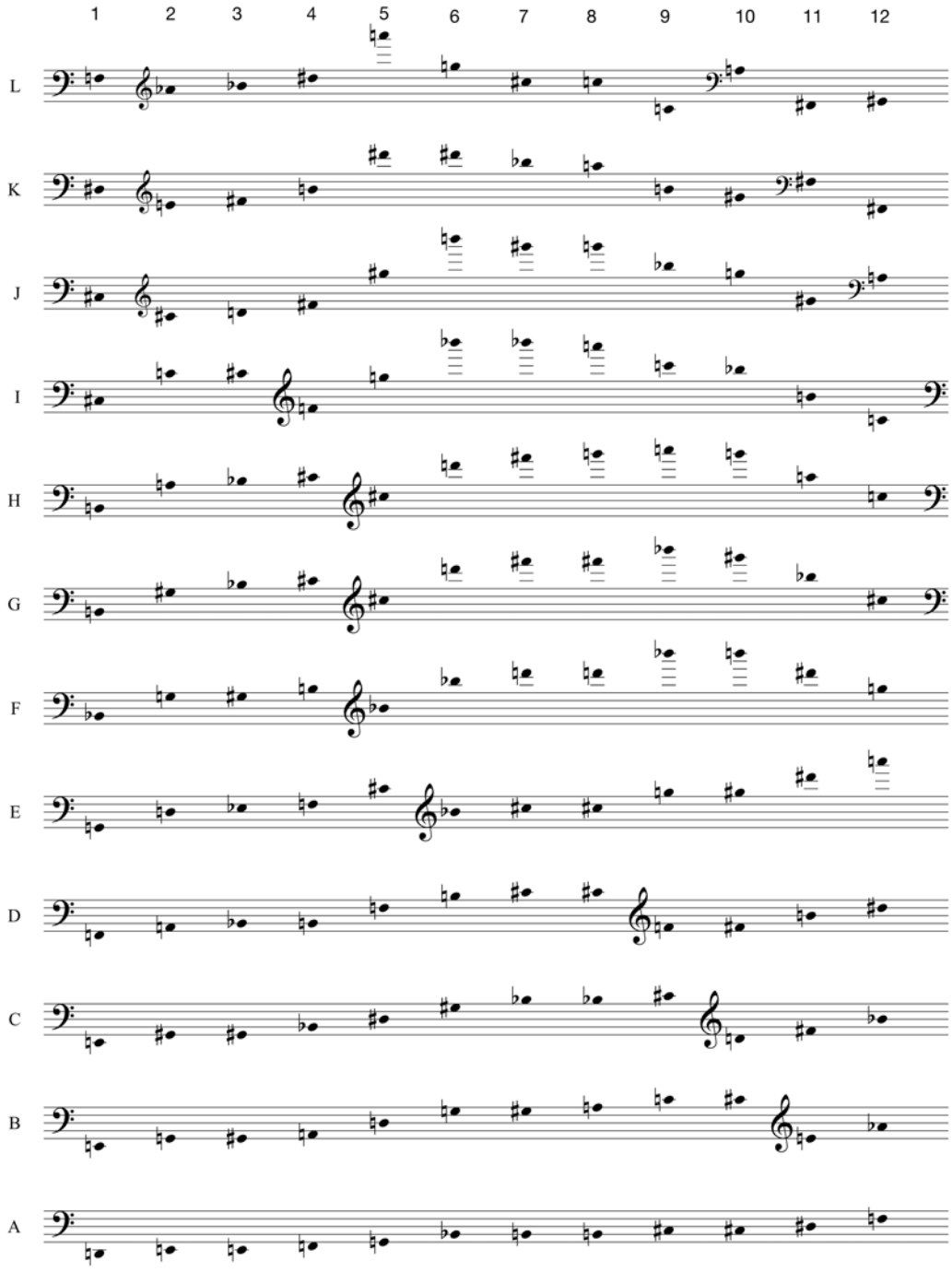


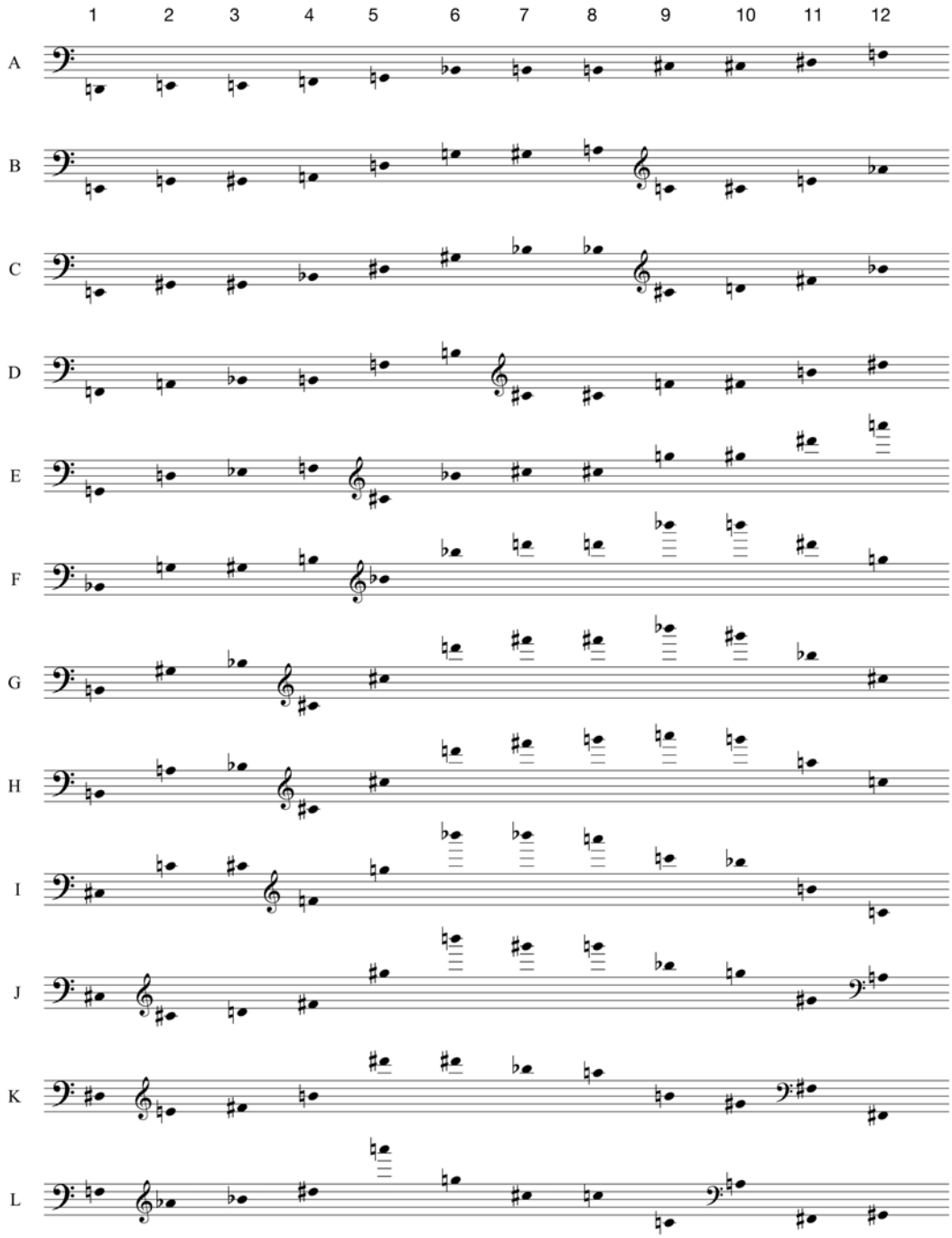
fig.3.11 Slider and pitch



The numbers from *fig.3.8* are then represented in pitches from *fig.3.10*, each row containing twelve pitches that can also correspond to each column.

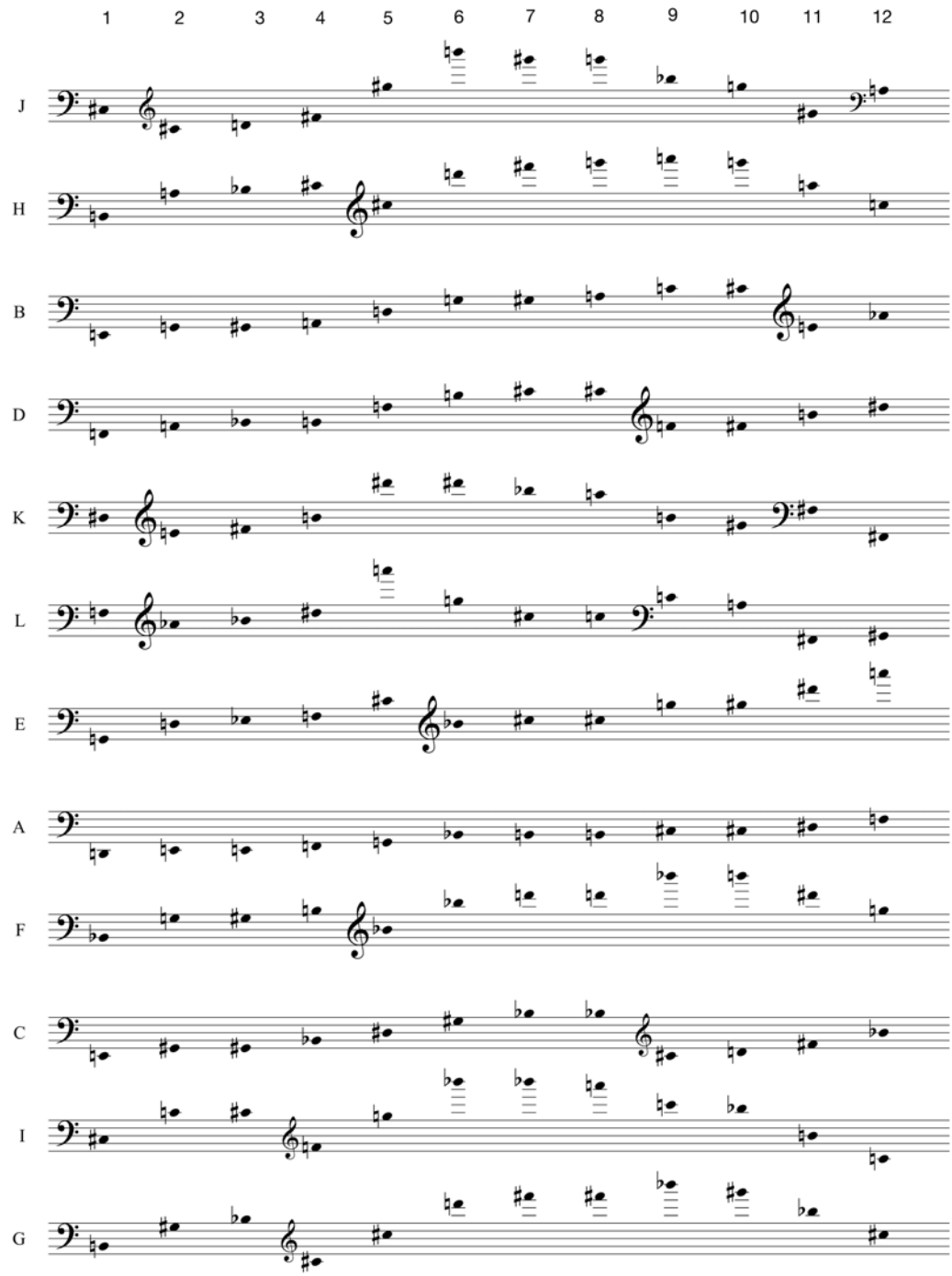
In *fig.3.11* the rows have been inverted to match the graph (*fig.3.9*) to show the contour of the numbers. Re-orientating from rows L-A to A-L (*fig.3.12*) shows the starting point of my pitch set.

fig.3.12 Slider and pitch (inversion)



Next the secondary matrix (*fig.3.3*) is laid over the 12 by 12 pitch matrix (*fig.3.12*). If broken up into two stages, then *fig.3.13* shows the rows re-arranged to 10 8 2 4 11 12 5 1 6 3 9 7,[78] then each column arranged in the same sequence (*fig.3.14*).

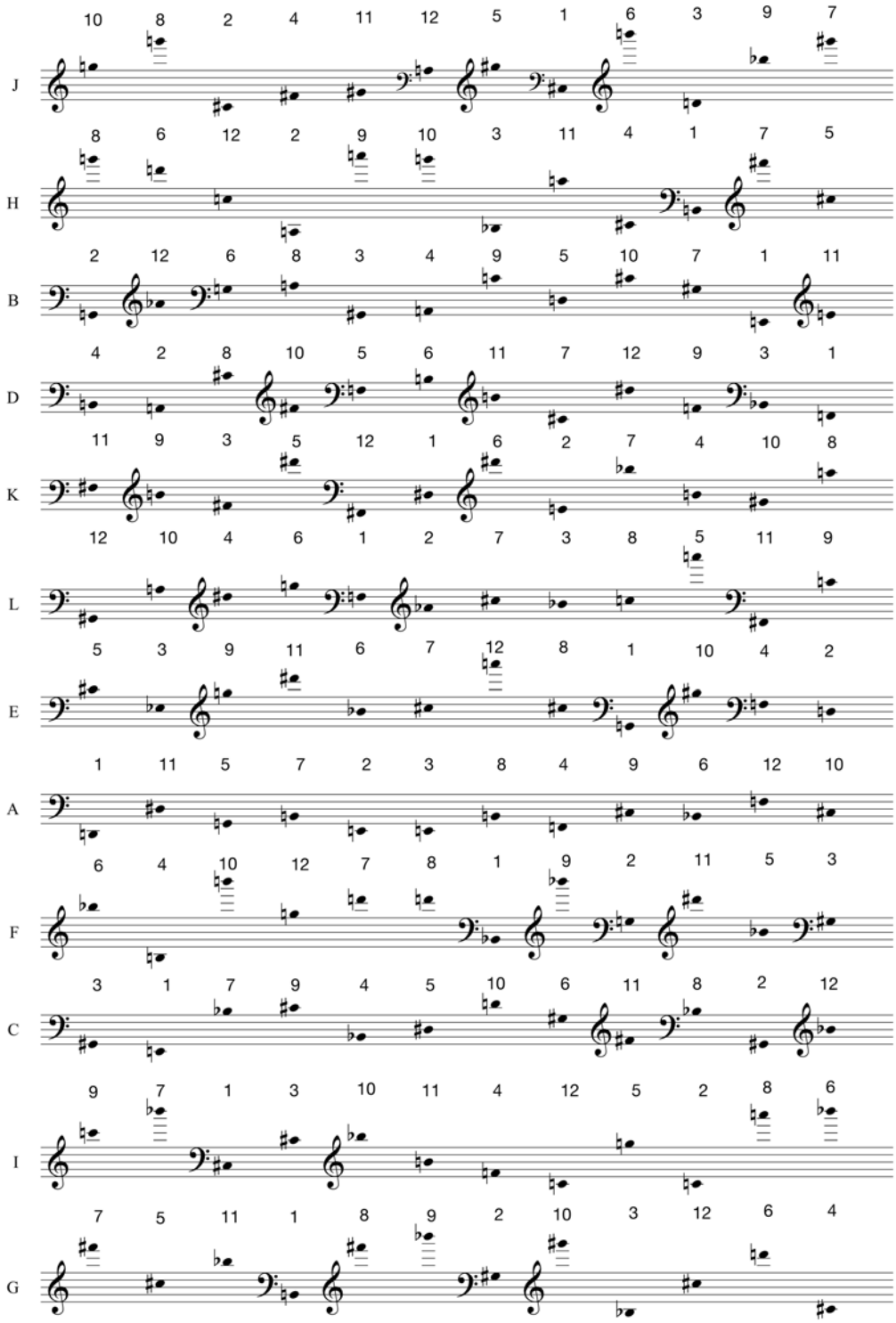
fig.3.13 Slider and pitch with Primary pitch matrix row overlay



[78] 10 8 2 4 11 12 5 1 6 3 9 7 as their alphabetic value becomes J H B D K L E A F C I G

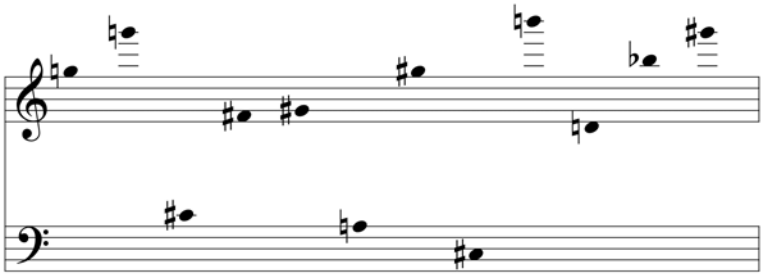
The result is the pitches from *fig.3.12* arranged in the same combination as *fig.3.3*, resulting in *fig.3.14*.

fig.3.14 Slider and pitch with Primary pitch matrix row and column overlay



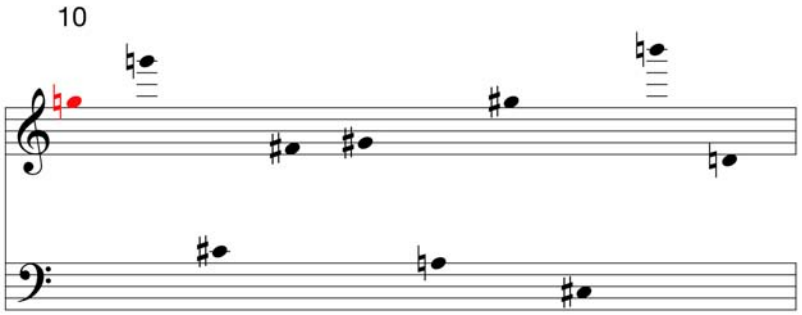
This is a raw matrix of a sequence of 144 pitches from which can be fleshed out to a melodic or harmonic pattern. Looking at the new first row, J (*fig.3.15*) there is a twelve-note pitch sequence.

fig.3.15 J10 from *fig.3.14*



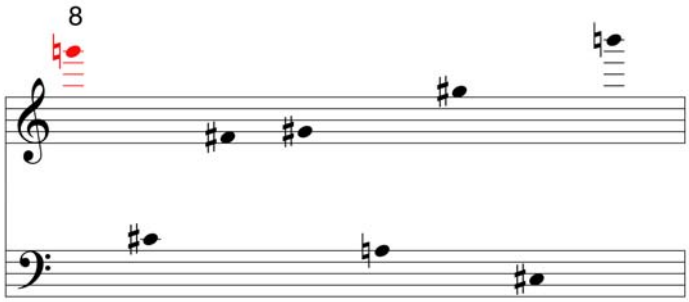
The next number of steps involves 'growing' a longer pitch sequence, expanding the 144 pitches into 936 pitches. This number is the result of 1 through 12 multiplied by 12.
To do this I take the first value assigned to the first note (J10 from *fig.3.14*). This number 10 (from the initial 10 8 2 4 11 12 5 1 6 3 9 7 of the first line of the secondary matrix) starts the sequence. The first 10 notes begin the expanded pitch sequence. (*fig.3.16*).

fig.3.16 J10 from *fig.3.14*



Next the sequence starts on the second pitch (J8), discarding the first pitch (J10 as we have already used that pitch as a starting point), which has the number 8 assigned to it and so the next 8 pitches are utilised. (*fig.3.17*).

fig.3.17 J8 from *fig.3.14*



Then the next pitch (J2), 2 pitches (*fig.3.18*), and the next (*fig.3.19*) and so on.

fig.3.18 J2 from *fig.3.14*

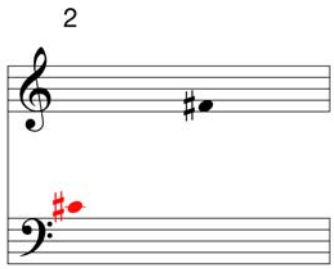
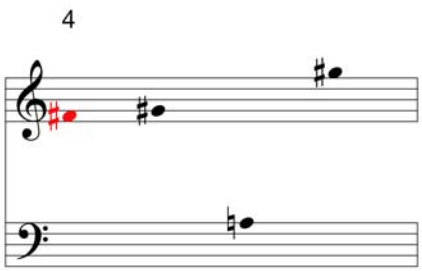


fig.3.19 J4 from *fig.3.14*



When a pitch number larger than the remaining number of pitches left in the row is encountered (e.g. pitch assigned to 11 *fig.3.20*), the row is continued into the next row (*fig.3.14*). As a result the expanded pitch sequence at the end of the last row (L) feeds back into the very first row, a type of cyclic pitch sequence is derived that closes the sequence as it began more or less. The resultant expanded sequence for the first row is shown in *fig.3.20*, *Fig.3.21* showing highlighted in red the original 12 notes of the first (10) row. By expanding all of the rows in this manner, we arrive at the result of 936 pitches.

fig.3.20 Row J (expanded sequence) from *fig.3.14*

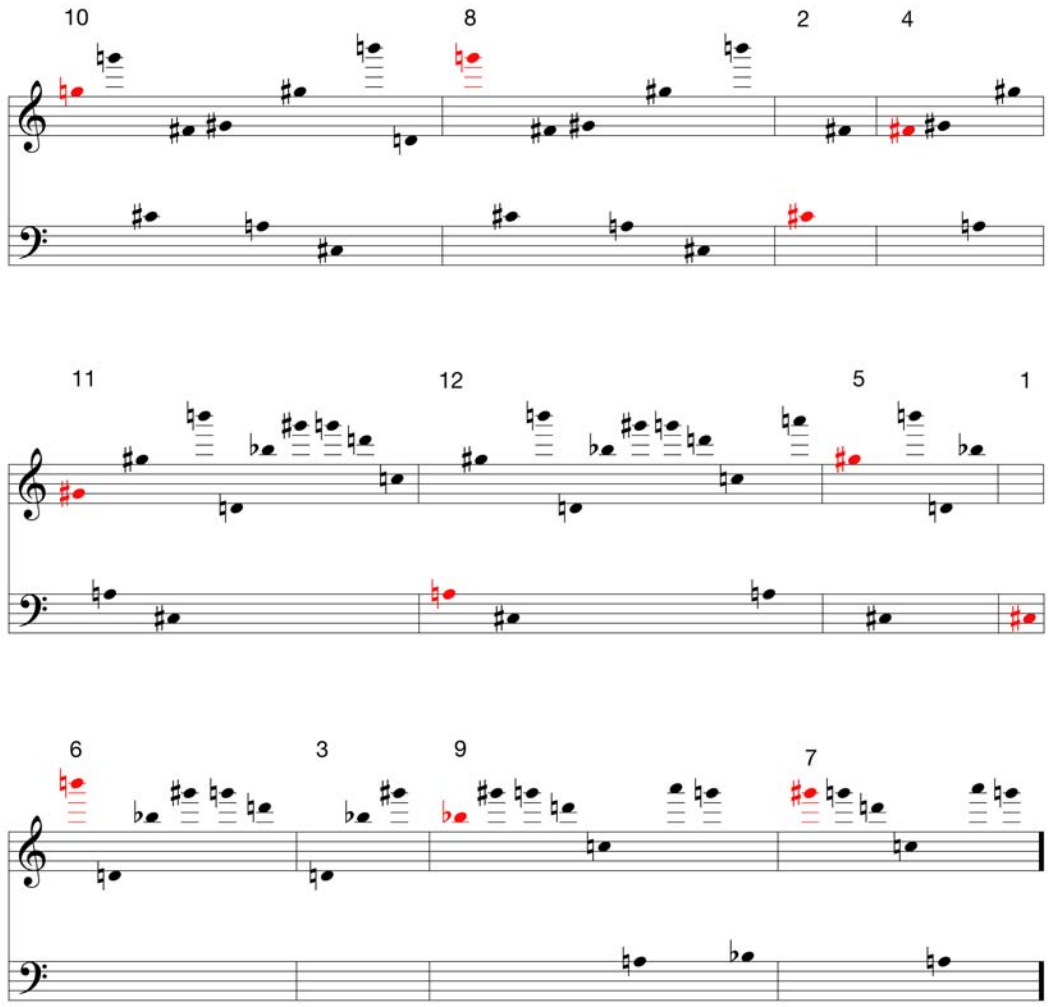
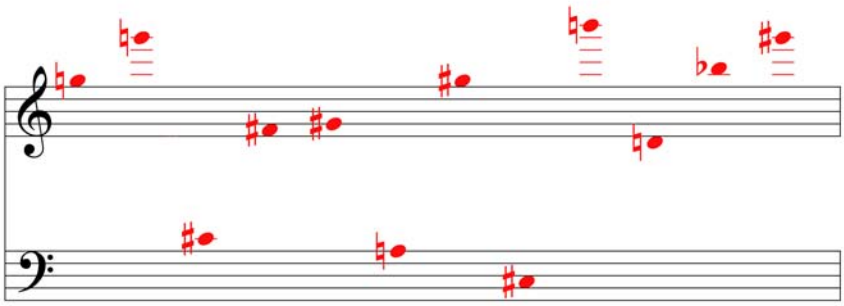


fig.3.21 Row J (original sequence) from *fig.3.14*



A characteristic of this sequence is the context of the pitches through approach and intervals as newer pitches are allowed into the string alters and further changed as previous pitches drop out as the sequence.

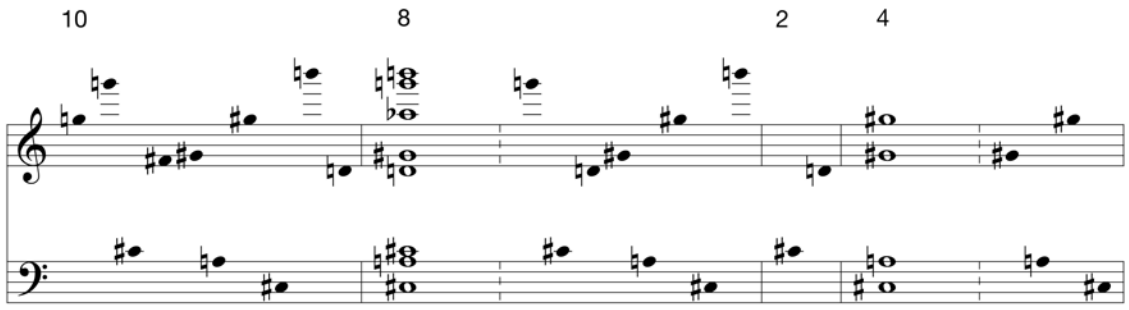
Much of my previous music focused on the use of melody and polyphony, this technique of an expanded melodic string helped create pieces with very complex horizontal lines. A growing use of aleatory would be to adapt pitch into a more harmonic function. As previously discussed, Lutosławski's own use of limited-aleatory functioned as an aleatoric counterpoint that enabled textural prolonging of chords. The employment of orchestration techniques would be designed to underscore vocals, pitches would then function as chords much of the time, not as complex polyphonic melodic strings.

Looking at *fig.3.20*, we can imagine that each group of pitches could be seen as a virtual measure (there are twelve measures for each row that now include a one pitch measure through to twelve pitches), adopting a method where each virtual measure can be treated as the basis of a chord. Now as a chord by definition is more than 1 pitch, certain values need to

be filtered out. Any measure over 8 notes might become harmonically too dense; alternatively measures with three notes would be my minimum values.

Fig.3.22 shows how this works.[79] The first measure of 10 is kept as melody (as it is greater than 8 pitches), the next measure of 8 pitches forms a chord (I also keep the original melodic virtual measure for variety). The next measure of 2 is melody; the next of 4 becomes a chord. As the pitches are converted to chords, a pattern in the numbers emerges that can help with a shift between melodic and chordal sections. This could also dramatically help shape the score, highlighting the various changes between vocal recitative, orchestral interludes and melodic vocal writing.

fig.3.22 Row J10 through J4 (expanded sequence with chords) from *fig.3.14*



The occurrence of chords would be key areas where important vocal moments would happen, stresses in the text and drama of the narrative. Time and space is utilised to help deliver the impact of the narrative and the lyrical text.

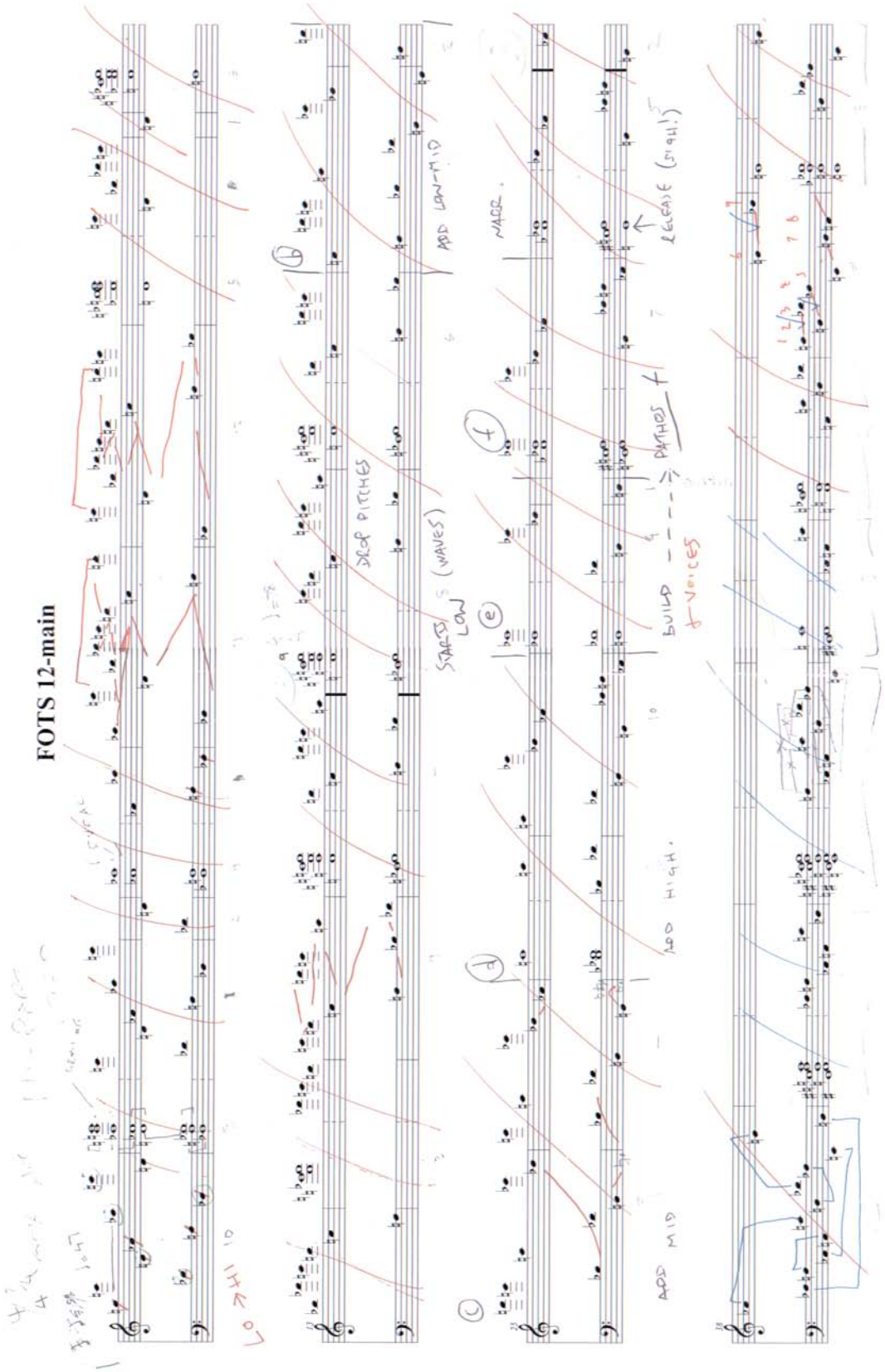
[79] Note that in my original short score pitch number four in the beginning sequence 10 was mistakenly notated as D4, not F#4 as shown in *Fig.22*

Sometimes it was necessary to adjust the sequence of melodic and chordal sections. These methods are employed to create musical material but do not necessarily always yield practical or musical results. I tend to treat these results as a framework or skeleton on which to hang the creative choices I make.

We now have a structural map of twelve scenes (1-6, 8-13) and a separate structural map for scene seven based on the letters A N T A R C T I C A. This structure of twelve scenes, each containing twelve virtual bars, theoretically totals a duration of seventy-eight minutes. The seventy-eight minutes was chosen as the length of these twelve scenes as the number comes from the summation of all the numbers from 1 through 12. Patterns already emerge in the structure that can determine the dramatic path of the narrative. To determine the length of each scene it was necessary to further refine the libretto to determine exactly how much and which parts of the text to use. A simple word count of each finalised scene showed me the length of each scene concerning narrative and dialogue. Reading through aloud can help time the length of dialogue but not necessarily the musical space, I allowed the growth of musical ideas and performance considerations to work in each scene. As stated before, these frameworks can only function as structural underpinning, not an unswerving, exact plan. If certain scenes ran longer for the sake of narrative and dramatic allowances then so be it. The theoretical seventy-eight minutes for these scenes were just a guide.[80] From looking at the first page of the short score (*fig.3.23*) we can see the development of the dramatic shape of the work in the sketches. Shapes are picked out, tessituras of pitches are re-evaluated to heighten dramatic impact and develop the libretto through the musical landscape.

[80] I would later find out in rehearsals that the length of the opera would grow by a further twenty per cent; this will be discussed in a later chapter.

fig.3.23 McIntyre *Fire on the Snow* (Short Score),1.[81]



[81] Example of short score, page one showing possible chords and voice leading trajectories.

Chapter Four: Dramatic use of aleatory in Fire on the Snow

An opportunity came up in late 2009 to write an opera based on the radio play, *Fire on the Snow,* by New Zealand born playwright, Douglas Stewart. As I was already applying for PhD placement I was looking for a large-scale project that could carry sufficient weight in my folio. I had only written one vocal piece to date, *Cenozoic – 7 Guitar songs* for two guitars and soprano. These were a series of seven serial songs that had originally been written as instrumental pieces. I adapted the vocal part from the instrumental lines and as a result, hadn't really written a vocal piece with guitar accompaniment but an instrumental trio. The vocal part was sung by soprano Deborah Kayser (who performs for the contemporary ensemble, *Elision*) and she told me after the performance that it was the hardest piece she has ever sung. This piece was written use more difficult sub divisions in the context of 4/4 or 5/4 bars. This was a piece where I had already begun to question the necessity of the bar line. It often crossed beats and smaller subdivisions and sounded pulseless. Looking back to the work of Lutosławski I wondered if this piece could not be written in a different way. Indeed some of the more complicated parts of the ensemble writing clearly were more 'felt' than accurately counted. This was the aleatoric solution coming into play against complex notation.

Work on the libretto commenced early 2010, started by Sydney based actor, Paul Weingott. He had secured the rights to Stewart's radio play and had been searching for a composer to collaborate with since the late 1990s. He started and continued almost until June 2010. I had not wanted to start the opera until June 1 2010; the day exactly one hundred years after the *Terra Nova* had set sail from Dover with the ill-fated expedition on board. The original play contained pages of exposition from the characters about the endless marching and their

physical endurances. The elements that attracted me to the project were my fascination with cold climates, the idea that the absence of warmth could impede our bodily functions and eventually led to death. This path is also fraught with physical pain and endurance. A musical depiction or exploration of the landscape and indeed the survival of 'man' against such conditions also interested me. The idea of the blizzard was a powerful motif used in the play and indeed the actual events they were based upon. It was supposedly a ten-day blizzard, which had killed the remaining members of the Final March to the Pole.

Using models of Lutosławski's works as a starting point for my own aleatory, there was some difficulty in choosing a work to use as a model for the opera, *Fire on the Snow*. Lutosławski's vocal output consisted of only a couple of pieces for solo voice and orchestra, *Paroles tisseés* (1966) and *Les Espaces du Sommeil* (1976). The *Trois Poemes d'Henri Michaux* (1964) for 20 solo singers and orchestra is his only choral work from his aleatoric period. Of opera, Lutosławski said the idea of people suddenly breaking into song in everyday situations was absurd to him.[82] As the *Trois Poemes* is an early work in Lutosławski's aleatoric output and shows developmental techniques in the formulation of his aleatoric notation, it made an ideal model in the formulation of my own techniques. Although it doesn't contain any solo vocal parts it does rely on the chance nature and collisions in the context of choral writing. Parts of my opera also contain a loose choral texture, that is to say, choral writing without clear synchronization to create a chaotic effect.

Lutosławski also sought in the setting of Michaux's text, to convey a series of strong emotive connections through drama that would synthesize the relationships of his *ackja* with

[82] Irina Nikolska, *Conversations with Lutosławski* (Stockholm: Melos, 1994), 97.

disconnected motifs.[83] In particular, the central movement in his *Trois poems d'Henri Michaux, Le Grand combat,* relies on the use of disconnectedness in presenting its dramatic shape. The surrealism of the text attracted Lutosławski towards a verbal and musical perception that was sympathetic to the dream world of the poem.[84]

Lutosławski sought to develop musical motives that could mirror speech patterns in the text, repetition and incoherentness the main feature of the movement's central battle.[85] The use of limited-aleatory seems ideal for this model as the concept of time is fragmented and the semantic patterns of the text become purely phonetic.[86] This seemed to suit the central aims of Fire on the Snow in the way the text should be presented in not only Scene 8 but other scenes.

In looking at parts of the entire work but focusing mostly on the middle movement, *Le grand combat* as it contains more relevant examples relating to my aleatoric models. The other movements do contain examples that relate to the treatment of recitative style in operatic vocal writing. The large sense of space created by the ambiguous assembly of material, free form sections where pauses in the orchestration allow the voices to get through their parts in their own time. Use of the orchestra in opera is often exploited to allow the singers an appropriate space to recite lyrics or spoken word. Fermatas are used to put the accompaniment in holding patterns while the vocalists sing extended passages; time is more elastic to allow individual and personal interpretations by the vocalists.

[83] Benoît Aubigny, "Poetic and Dramatic Schemes in Lutosławski's Vocal-Instrumental Works," in *Lutosławski Studies*, ed. Zbigniew Skowron (Oxford: Oxford University Press, 2001), 57.
[84] Aubigny, 60.
[85] Aubigny, 61-62.
[86] Aubigny, 62.

As previously explained the starting point for many of my compositions has been the structural use of letters and numbers. My fascination has been with the numerical equivalents of letters of the alphabet and how any word can be converted to a numerical sequence. As with many composers in the past that have ascribed musical pitches to letters of the alphabet, e.g. A=A, B = Bb, H= B nat. etc., this system can be limiting as there is only a small number of pitch to note conversions that can be used. The process of converting letters of the alphabet to raw numbers gives a greater number and hence more combinations of raw data.

As a composer that has avoided the use of programmatic associations in music, the more preferable term would be 'pure music', music that is devoid of any extra-musical content that may describe and emotion. Music is about the infinite combinations of pitch over time and the interest such combinations can generate in the listener's experience. A preference for assigning extra musical meaning to pre-compositional material is sought instead. The symbology inherent in the use of letters and their numerical equivalents have served as structural components and have become the building blocks for my music.

In the case of an opera, there are extra musical associations that cannot be ignored by the very nature of what an opera is. Immediately we are aware with an opera that there is a narrative to tell, a libretto that is in effect the screenplay for the work. These narratives whether they be about the lives of everyday people or the achievements of heroes or the clashes of gods and monarchs, contain narrative information to help the listener (or viewer) experience an emotional connection with the work. At this point clarification of my work is needed to show the embracing of 'pure music' concepts to inbue them with a dramatic context. This is a rejection programmatic content and only shows interests in the dramatic trajectories that music can take. Pure music can still contain more than the sum of its parts

despite being devoid of a program or a story. Passages of music can draw us towards a main idea, or suggest an introduction or a conclusion.

As with Lutosławski's music in relation to his *ackja*, I attempt to construct my own musical narrative around the shapes and musical structure. The shapes inside the form become crucial to the understanding of the definitions and parameters of sections.

Going back to use of gematria contained within words, writing an opera gave me chance to bury extra-musical ideas into the structure but at the same time try to tell a musical story in this framework. The libretto is a collection of words but to use sections of passages would prove to be too much structural information. The libretto of course tells the story so I searched for words with symbology and meaning to the work. The obvious place to start was the name of the main protagonist of the story. Robert Falcon Scott has gained considerable notoriety in the last century by being the man who was beaten to the South Pole. I felt that the work should contain symbology connected to his name or the gematria connected the letters in his name. After work on the libretto yielded thirteen scenes to explore the narrative, I needed a certain number of letters to mirror this structure. The twelve letters ROBERTSCOTT plus the middle act; Act 7 would be derived from the letters ANTARCTICA. This middle scene plus twelve scenes would yield thirteen, a number infamous for its connotations with ill fortune and bad luck. With Antarctica sitting in the middle scene, the symbology of the narrative 'revolving' around this central point and the outer scenes reflecting polar opposites of each other. The idea of the story 'revolving' around the continent appealed to me The story would also work backwards from the end and forwards from the beginning, I wanted the scenes to contain mirror images of their antipodean counterparts. I also felt that turning the scenes around at the opening provided a 'polar' twist to the narrative. Also instead of telling the story in a linear time structure, I

wanted the narrative to rely on memory and hindsight. The opening reveals the perished members of the Scott expedition whilst the ending is the memory of leaving England to embark on a heroic enterprise.

As Lutosławski had never composed an opera, I had to look to his vocal works to find suitable models of aleatoric composition for voice. One of his earlier works after his apotheosis in the early 1960s as to the possibilities of limited-aleatory, were the *Trois Poémes d'Henri Michaux* that musically set the "mescaline-fueled prose" of Henri Michaux.[87] Not only does this work number amongst the few choral works of Lutosławski but it also represent an early score to his Late period after his aleatoric apotheosis of the 1960s. Like the early works, *Jeux vénitiens* (1960) and the *String Quartet* (1965), *Trois Poémes* shares many similar notational traits while inventing others. Indeed many of these techniques of this time would be carried through into the Second and Third Symphonies and later works in the 1970s whilst others would not be used again.

[87] Stucky, 142

fig.4.1 Table of Lutosławski's limited-aleatoric symbols [88]

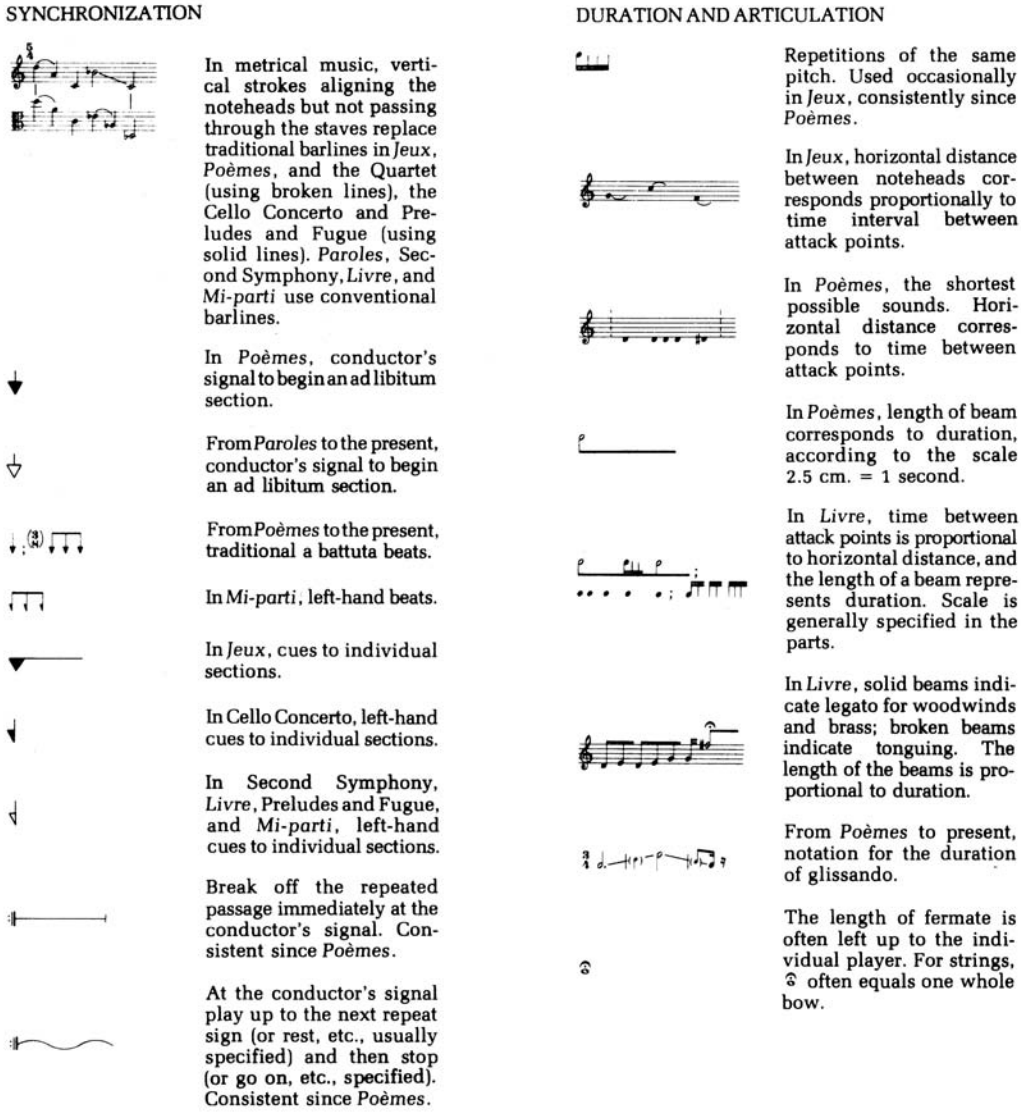
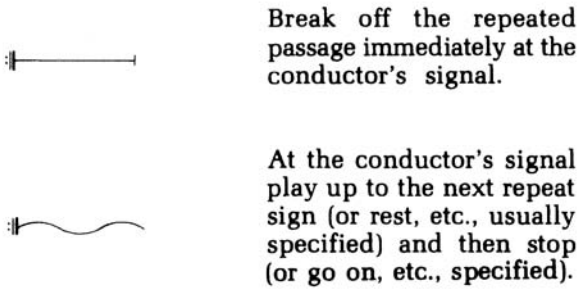


Fig.4.1 shows how notations of synchronisation and durations/articulations have changed throughout Lutosławski's late period. Whilst he maintained a strict consistency in his notation, it nevertheless took many years to develop this style. In most cases a successful implementation of notation remained in his notational canon while some others did not. The techniques that remained to be widely utilised in his scores throughout the 1970s and 1980s were the treatment of repetitive cells.

[88] Stucky, 115

fig.4.2 from Table of Lutosławski's limited-aleatoric symbols [89]



The straight line in the first example of *fig.4.2* indicates an abrupt change to the repeated cell, usually reserved for the end of a major section or a sudden change in instrumental textures. The second figure with the wavy line is almost exclusively used by Lutosławski to stagger changes and blur the synchronization in textural and chord changes. These devices helped in the harmonic transitions of Lutosławski's work and were adopted as models in my own compositions.

With a large scale vocal work the focus is the text and the narrative this conveys to the listener. From working the original radio play into the libretto it became increasingly clear that the text was more a prosaic language mostly devoid of poetic descriptions. This was not to say the text was dull or turgid but it focused more on the humdrum existence and hardships of the members of Scott's party as they fought constantly against the freezing elements. It then became necessary to think about an operatic style or delivery of the text that both delivered the narrative and important exposition but to also to set this against a backdrop that suggested the inhospitable environment that ultimately destroyed them.

[89] Stucky, 115

The approach was to clearly delineate the function of the text into expositional and the imaginative. What was happening in the narrative would be sung as per written in the original radio play; what the members of the party were thinking would be in the orchestration. Methods such as these have had a long tradition in opera particularly in the twentieth-century. Alban Berg's *Wozzeck* is a perfect example of this; the madness of Wozzeck not only exists in his speech but also in his thoughts. Berg's remarkable orchestration perfectly depicts his lunacy underpinning a tortured prose.

This method would allow me to explore the meaning of the text on a personal level for each vocalist or member of the party and word paint with the orchestra as accompaniment. It would also allow me to paint a fantastical backdrop against the narrative and describe the environment in which they faced. As with any wilderness, it was the physical endurance against extreme elements that led to their downfall. Extreme cold and weather played a part in their deaths. As stated earlier, the structure of the opera sought to pit musical ideas of the party against Antarctica. The introduction of a brass quartet (two trumpets, horn, trombone and bass trombone) early in the writing process gave me a way to more humanise the musical language for Scott and his party. These five brass instruments would represent the physical bodies of Scott et al. in their warmth set against the harsh cold of the strings, percussion and keyboards. I deliberately orchestrated the orchestra to mimic cold sonorities; ice, blizzards and wind are very omnipresent in the score. The emotional, physical and mental states of the party would be scored in different ways with the brass. As they sung what they did and what they thought would be reflected in the brass techniques utilised.

One of the earliest ideas in preparing to write the opera was representation of the cold. Much of the Earth's population live in cold environments but the Polar Regions experience the

coldest temperatures ever recorded. Temperatures as low as minus 89.2 degrees[90] Celsius have been recorded in Antarctica and on average temperatures experienced during the Terra Nova Expedition from 1910-1912 were between minus thirty to minus sixty degrees Celsius during the winter months. Quite simply put, cold is the absence of warmth so the score needed to be devoid of any warmth. The addition of the brass quintet provided the context for this to occur, the sapping of strength in the brass parts, the domination of the colder orchestration, had to transport the listener to Antarctica.

To convey the Antarctic environment would require an orchestrational painting of the weather such as blizzards, wind and snow. The physical endurance of the men had to be represented; the constant marching, physical exertion of sled hauling and the constantly uneven terrain of crevices and sastrugi.[91]

Adopting Lutosławski's models of limited-aleatory would help in orchestrating these environmental elements. Notational complexity would be needed to musically describe blizzards, ice and wind. Limited-aleatory could provide a way of doing this without creating an overly demanding score for the orchestra. Also one of the methods used in the sketches for this opera (discussed in the previous chapter) would be the movement of chords over time, a musical structure built in vertical movement as opposed to the horizontal or polyphonic as previously found in my earlier compositions. Some of these chords would be required to last for many tens of seconds or a couple of minutes; techniques of limited-aleatory can help extend prolonged or slow chordal movement.

[90] http://www.livescience.com/9795-story-earth-coldest-temperature.html (accessed May 12, 2013)
[91] These are parallel, wave-like ridges caused by winds on the hard surfaces of snow, usually in Polar Regions.

Scene 8 will be discussed to demonstrate these techniques. Whilst much of the opera contains techniques of limited-aleatory it is Scene 8 that contains all of the techniques mixed with the use of regular metrical time. Also emotionally Scene 8 has to convey the madness of Seaman Evans [92] and his untimely demise in the snow. The narrative of these events had to be represented; also the elements and the weather and also the physiological condition of Evans had to be realised in the orchestration. As discussed earlier, Lutosławski's lack of operatic output pointed to the *Trois Poémes d'Henri Michaux* (1964) as a model for the techniques of limited-aleatory in a vocal context. More specifically it is the middle movement, *Le grand combat* that contains many of the techniques employed in Scene 8. Not least amongst these techniques is the overt use of percussion apparent in this music. (*fig.4.3*) Having only one percussionist in the orchestra, the score included percussion toys for the violin and viola players plus a modest percussion setup for the keyboard player. Using techniques of limited-aleatory helped achieve a degree of complexity in these extra percussion parts whilst acknowledging the expectation of limited percussion skills found amongst keyboard and string players. The use of small repeated cells of motivic shapes for these parts helped layer a complexity of rhythmic variety that helped expand the percussion forces to eight players. Limited-aleatory in these parts helped ensure a rhythmic variety that was not technically demanding but conveyed a sense of rhythmic complexity. In *fig.4.4* we can see the percussion parts for the violins and violas at cue 109. The layering of specific and non-specific rhythmic cells forms a counterpoint with the percussionist's part and helps convey the sound of many layers of complex percussion.

On a first listen, *Le grand combat* presents a calamitous battering of percussion and non-sung vocal effects. Despite the chaotic nature of the piece the score reveals a surprising level of

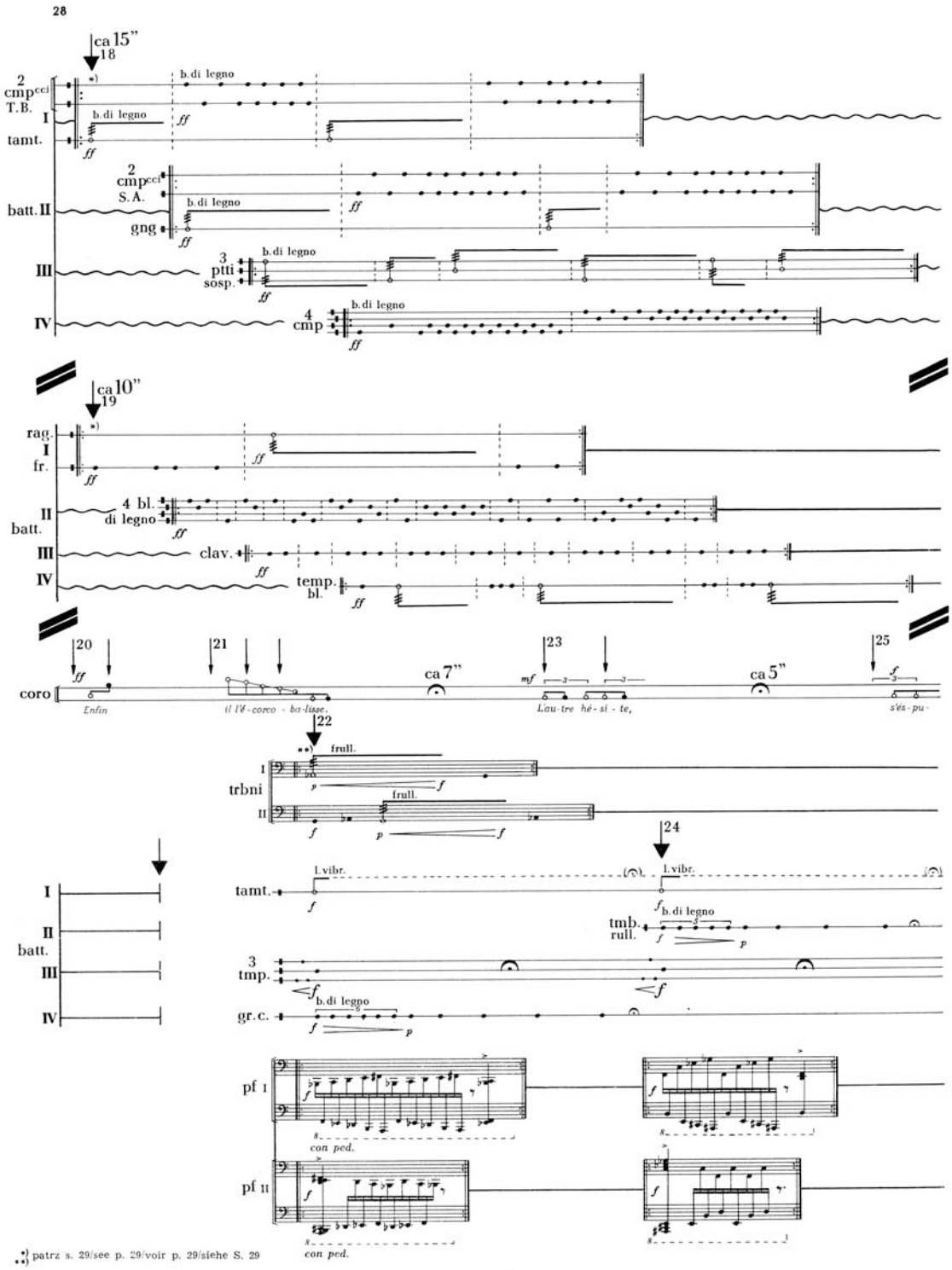
[92] Seaman Edgar Evans was the first of Scott's expedition to the Pole to die from the freezing conditions endued during the Final March.

control that characterises Lutosławski's music. The vocal techniques used in this movement consist of vocal chattering, shouts, whispering and whooping interjections.

> "In my work on the score, I am trying to figure out how particular phrases would sound in everyday use. Sometimes I shouted them out and then wrote them down…" [93]

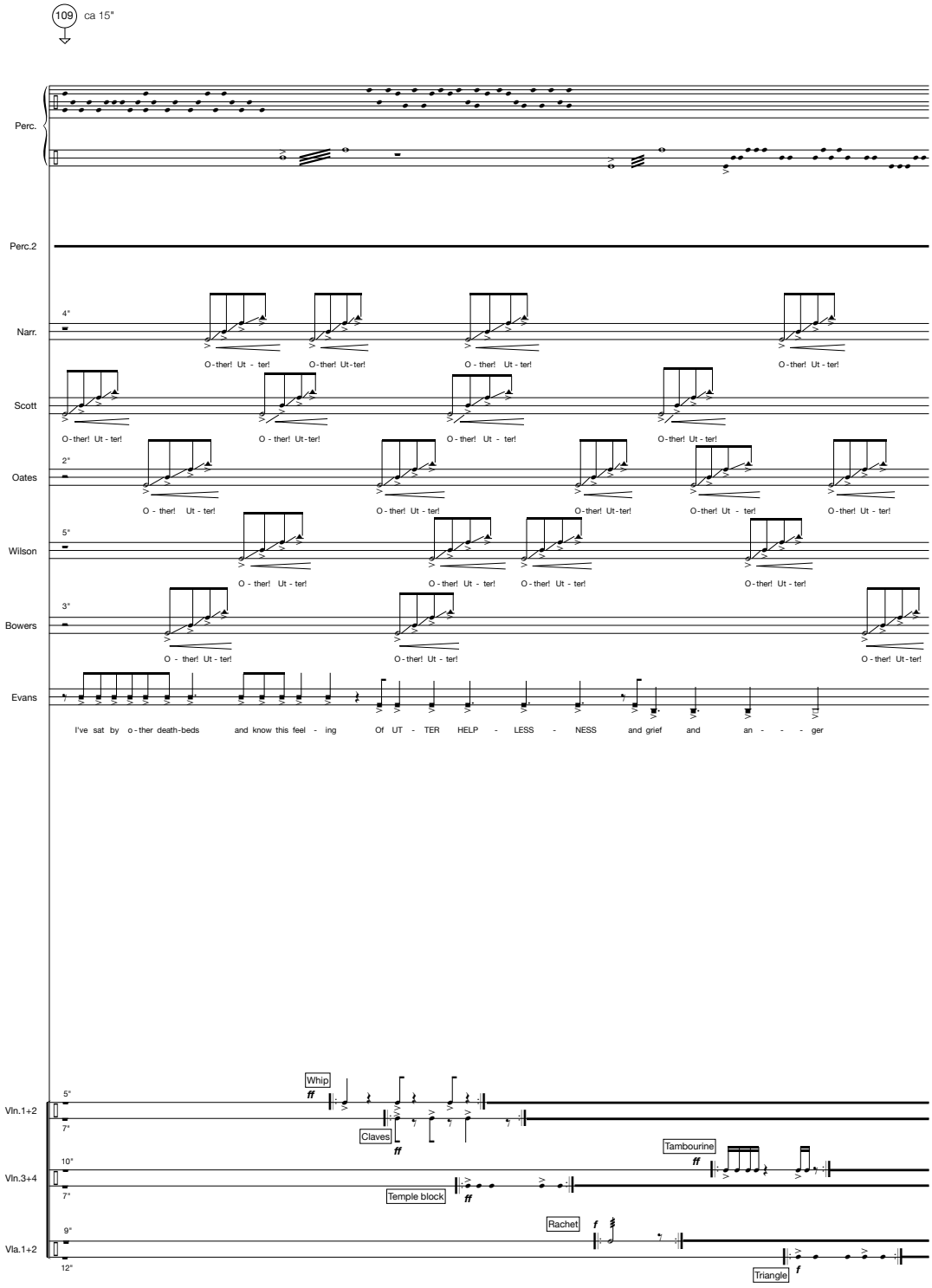
[93] Lutosławski quoted in Kubicki, Michał and Martina Homma. "*Witold Lutosławski's Trois Poemes d'Henri Michaux*: The Sketches and the Work." *Polish Music Journal* 3: 2 (2000) 2.

fig.4.3 Lutosławski *Trois Poémes d'Henri Michaux,* 2nd movement "Le grand combat" [94]



[94] Note that this example is edited.

fig.4.4 McIntyre *Fire on the Snow*, Cue 109



The use of vocal text in such a non-traditional way could be linked to Lutosławski's dislike of sung verse and operatic forms. His comments on the absurdity of opera in an everyday context[95] point to his treatment of text in this work as conversation or "textual declamation".[96]

One of the difficulties in presenting sung text is the context of a non-musical setting. Even though the subject of my opera was Captain Robert Scott's Polar Expeditions of 1910-1912, it was hard to imagine members of the party breaking into song every time they felt the need to speak. Music did play an important part in the social and cultural life of expeditions, sledging songs for example could help concentration during intense physical labour.[97] To have Seaman Evans sing about his frostbite and impending brain embolism seemed to me to be out of character.

The answer to these problems for much of the opera was to mimic aspects of popular song or folk melodies. Even though sections of the orchestration may have been at odds harmonically, a more traditional voice leading and melodic shapes were sought for the text. This would help convey a sense of simplicity found in popular or folksong of the day and could be just a step or two removed from a lilting style of speech. Occasionally I used percussive or spoken effects to bypass traditional singing but to convey the madness and destruction of Evans I was drawn to the sonorities that Lutosławski used in *Le grand combat*.

[95] Nikolska, 97.
[96] Kubicki, Homma, 2.
[97] Carolyn Philpott, "Notes from the Heroic Age of Antarctic Exploration: Gerald S. Doorly's "Songs of the 'Morning'"." *Context: A Journal of Music Research,* no.37, (2012): 3-35.

In *Trois Poemes*, Lutosławski was drawn to Michaux's sense of alienation and the blurring of the line between external aspects of being.[98] Michaux's style of free verse, odd syntax and invented words is effectively portrayed in Lutosławski's music and none more so than the music found in *Le Grand Combat*. His musical setting encompasses the creation of sound images compatible with Michaux's poetic images rather than providing for a clearly enunciated reading of every word of the text in performance.[99]

The most important concern for the setting of Scene 8 was the description of Seaman Evans' madness and ultimate death. The abstract sound world of *Le grand Combat* as a model not just for the methods of aleatoric counterpoint but also a similar sound world seemed to fit the drama of this scene.

fig.4.5 McIntyre *Fire on the Snow (Short score)* Scene 8

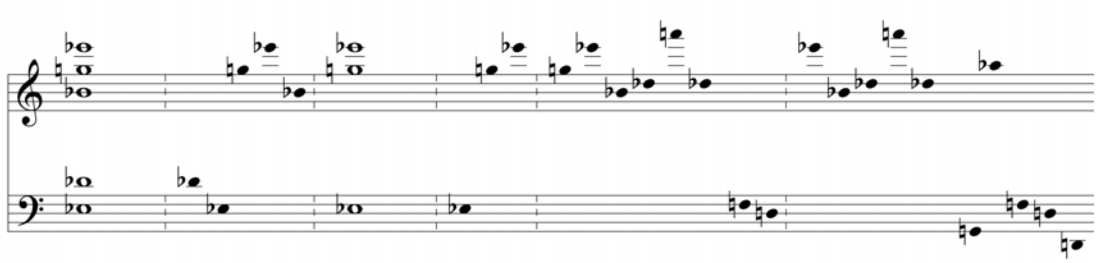
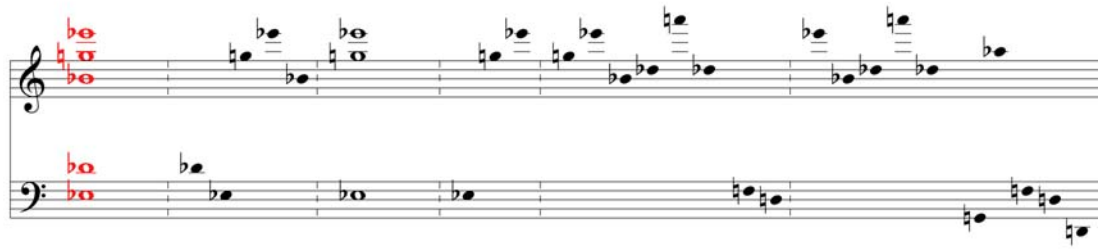


Fig.4.5 shows the opening chordal and melodic structure for Scene 8 of *Fire on the Snow*. Just as Lutosławski sought to create fluid textures in *Le Grand Combat* to evoke the text, I too sought a timbre that was fluid, ceaselessly moving and almost no sustained notes without some form of movement. It was important that this scene conveys Evans' psychological state and a texture of rapid melodic shapes and rhythmic chattering would be necessary.

[98] Stucky, 142.
[99] Stucky, 142.

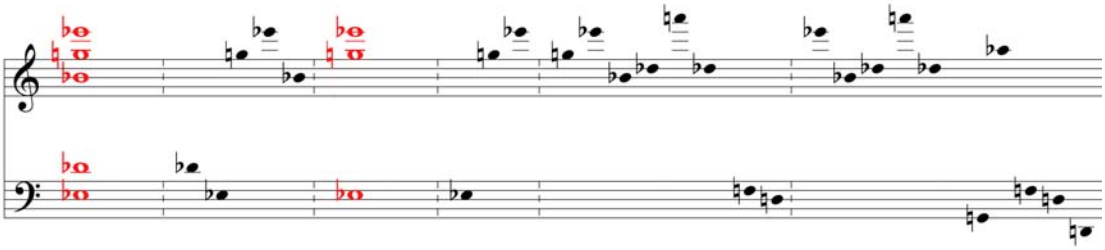
fig.4.6 McIntyre *Fire on the Snow (Short score)* Scene 8



In *fig.4.6* the first chord does not start the scene but rather a reiteration of the closing chord of Scene 7. The subsequent glissando in the strings accompanied by the microtonal sliding in the brass set the mood for the scene as the Narrator intones the fate of Seaman Evans much like the choruses found in the Greek tragedies of Sophocles.

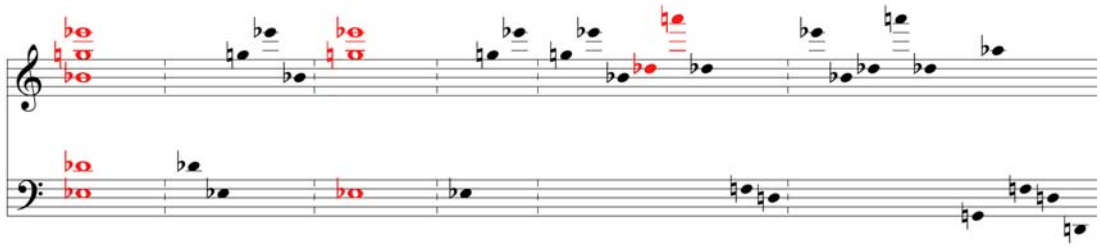
Over the next couple of minutes constant movement is precipitated by the constant shift between pitches in the next chord of the scene (*fig.4.7*).

fig.4.7 McIntyre *Fire on the Snow (Short score)* Scene 8



These chords shown in red are altered through transpositions found in the next cells of melodic material, notably the movement to tritones from the original pitches in the second. (*fig.4.8*)

fig.4.8 McIntyre *Fire on the Snow (Short score)* Scene 8

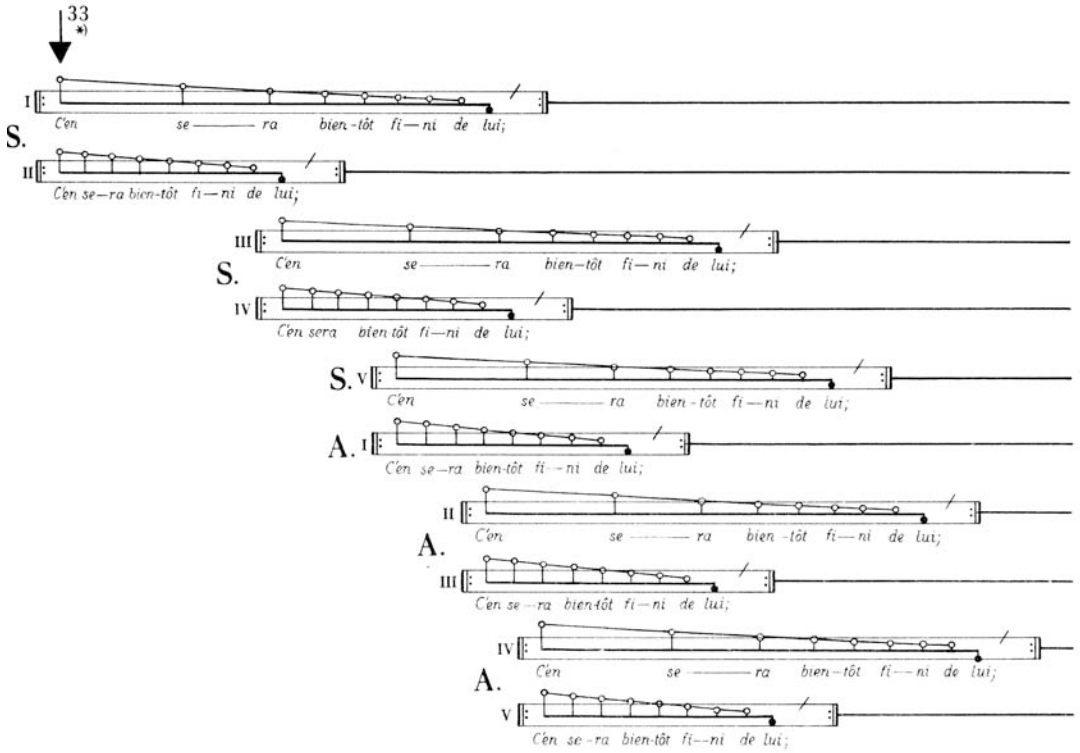


As the strings, percussion and celeste continue their oscillation of the chord, the brass then pick up the pitches from the melodic strings to help propel the music forward. The construction of this scene was to be a very gradual build up of tension followed by a calamitous release of energy. The first nine pages of score in this scene deal with the unfolding realisation that something very wrong is happening to Evans. The resultant crescendo over ninety-seconds of Db^4 in the brass and the chattering in the strings serves as a transformative vehicle where the listener departs the company of the party and enters the mind of Evans. The effect of Evans mind slowly taking precedence and drowning out the voices of Scott and the others was explored through continuously repetitious cells of aleatoric counterpoint in the strings that follow a chord pattern of minute intervallic changes. The cumulative point for this scene is rehearsal cue 108 where the violins, violas and pianist take up percussion instruments to add to the main percussionist's battery.

At this point in the scene I made the deliberate point of using many sounds, timbres and techniques found in *Le Grand Combat*. In *fig.4.4* vocal shapes take on a roughly shouted glissando pattern that can be found at cue 33 on page 27 of the *Trois Poemes* vocal score.[100]

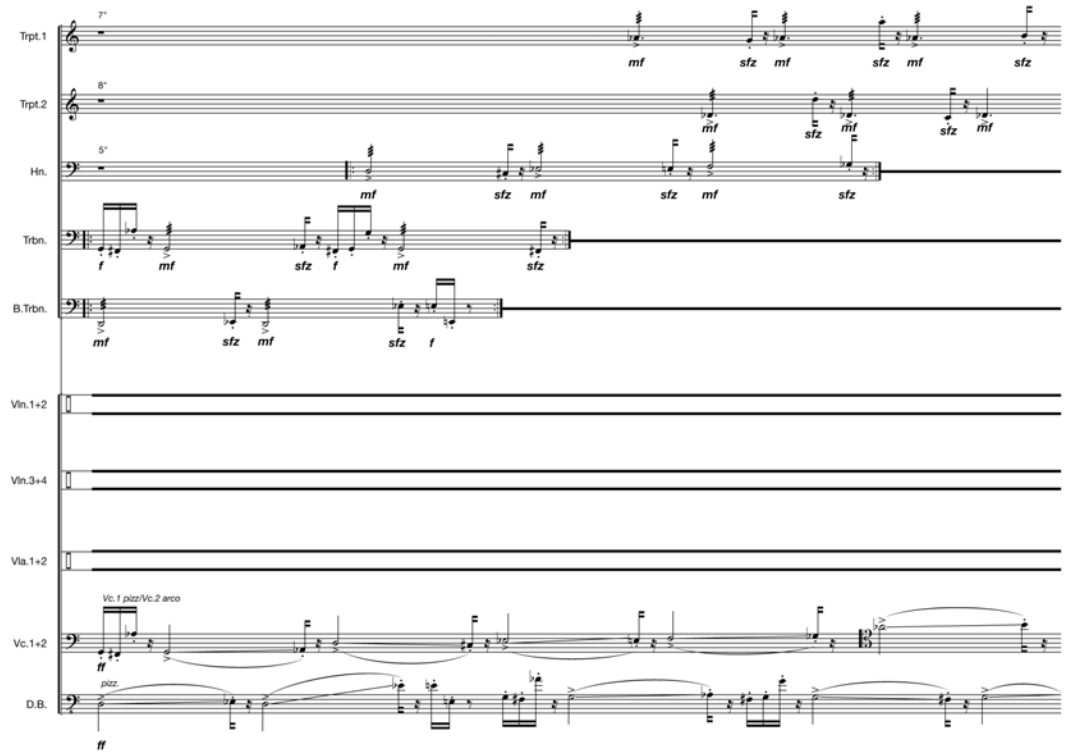
[100] Lutosławski's *Trois Poemes d'Henri Michaux* utilises both an orchestral and vocal score as it requires two conductors to present the work.

fig.4.9 Lutosławski *Trois Poemes D'henri Michaux*. mvt.2, Cue 33



As shown in *fig.4.4*, the patterns ascend compared with the descending pattern in Lutosławski's score, the effect dispersed over a number of singers with slight variations in rhythmic execution produces a very similar result. As my focus is on the dialogue patterns of Evans, the variations in the vocal parts for the rest of the cast only vary slightly as the textures in the orchestra would be the main accompaniment. At least 35-40 seconds of music is presented pitch free as vocal shouting and percussion form the only texture until the brass entry at Cue 111.

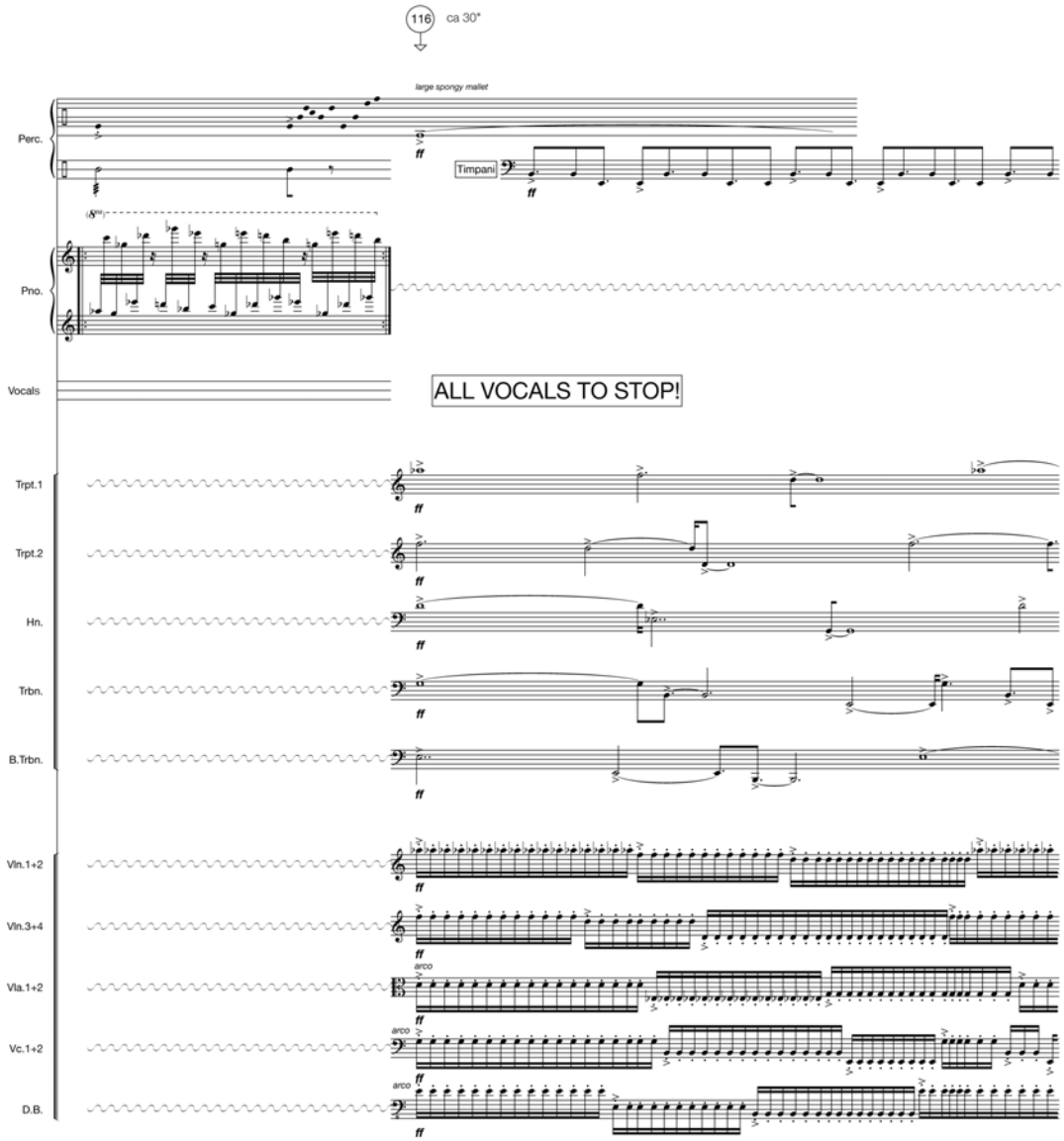
fig.4.10 McIntyre *Fire on the Snow*, Cue 111



The brass and low strings explore the intervals of minor 2nds, major 7ths, minor 9ths (all contained in interval class 1) [101] while the higher strings and piano gradually drop out of the percussive textures by cue 113. The twelve intervals from unison to major seventh may be reduced to seven interval classes, numbered 0 to 6. Intervals of a minor second and major seventh are both representatives of interval class 1.[102] The texture sees a return to the repetitive chattering staccato shapes from before the explosive build up, again occurring in the higher strings and piano. Battery percussion is briefly abandoned by cue 114 only to return momentarily at cue 115 to be then replaced by the timpani at cue 116. (*fig.4.11*)

[101] Stucky, 241.
[102] Stucky, 241.

fig.4.11 McIntyre *Fire on the Snow*, Cue 116

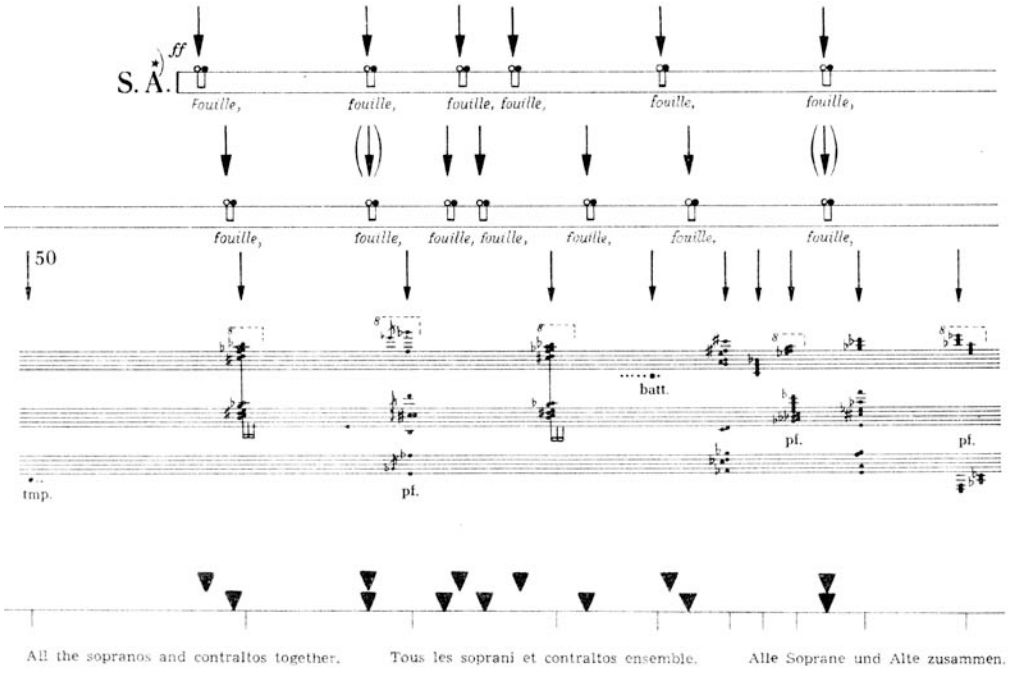


At cue 116 the silencing of the voices creates a coda to the chaos of the inside of Evans' mind by a transition to the next scene with an instrumental interlude. The texture of this interlude suggests a grotesque fanfare in the brass accompanied by the familiar chattering figure in the strings, this time borne out completely rather than small cells of repetition. The activity in the strings also served to draw attention to the impending blizzard in the narrative that would be the focus of Scene 9. The crashing chords in the brass, piano, low strings and timpani depict the sudden return to the reality of their situation and surroundings as we leave the confines of

Evans' madness. The introduction of a ¾ tempo after cue 117 synchronises the chords as we crash headlong into the next scene.

In Lutosławski's case the climax of *Le Grand Combat* uses loud punctuated chords with the vocals exclaiming "fouille" (dig) but with silence forming the main contrast to the chords at *fig.4.12.*

fig.4.12 Lutosławski *Trois Poemes D'henri Michaux,* mvt.2, cue 49 [103]



The climax in Scene 8 uses the same type of chordal percussive brass strikes and retains the blizzard activity in the strings. To achieve the flurry of string texture I was after in standard notation would have required me to use many different subdivisions simultaneously to bypass a metered sound. Even the repetitive semiquavers written in a metrical context would sound very measured but removing the barlines and instructing the strings to play *ad libitum*[104] helps achieve a rhythmic complexity. Also the low strings started an *ad libitum* repeat bar at

[103] Witold Lutosławski *Trois Poemes d'Henri Michaux,*(Warsaw: PWM Edition, 1964), 31.
[104] This marking in Lutosławski's scores is reserved for any music that is required to be played in an un-synchronised manner in an ensemble.

cue 113 and the higher strings started one at cue 114. These repeat bars are combined with a wavy line which denotes a 'staggered' repeat. When such a bar is to be repeated, the next cue given requires the players to play up to the end of the repeated section and then pass onto the next section or come to a complete stop.[105] The effect is that when instruments repeating these staggered bars eventually stop or move onto to new material, the changes occur at different times. Depending on how far through the repeat was when the cue was given or the length of the cue, the changes in textures or harmonic material between sections is blurred as opposed to the simultaneously change in the score.[106]

Pizzicato figures starting in the cellos and double bass and climbing up through the violas and violins at cue 105 are shown as note heads without stems or beaming. This is also a technique utilised by Lutosławski in the *Trois Poemes*, the rapidity of the rhythmic attacks is determined by relative spacing so the polyphonic texture remains clear.[107] A need for complex rhythmic subdivision is circumvented and the chance interaction of these parts creates a bubbling pizzicato accompaniment to the trumpet glissandi and Evans' increasingly manic dialogue.

This technique often occurs in the vocal parts, allowing for a more natural scansion for the text rhythm, again circumventing the need for rhythms that could result in an unnatural or clumsy delivery. This technique makes the music easier for the singer to learn.

[105] Witold Lutosławski, *Les Espaces du Sommeil,* (London: Chester Music, 1975), 3.
[106] Almost every score of Lutosławski's since his Symphony No.2 presents in the performance notes this instruction: "In the ad libitum sections all the rhythmic values are approximate. In consequence, the placing of notes one above the other in the score does not necessarily mean that they are played simultaneously."
[107] Charles Bodman Rae, *The Music of Lutosławski* (London: Omnibus, 1994), 87.

Chapter Five: Aleatory outcomes in Performance

Toward the end of 2009 my first piece using a completely aleatoric style was *Constellationism II*.[108] This piece was written for flute, clarinet, piano, violin and cello and contained no actual measure or bars but instead sections designated by a rehearsal cue with specified metronome markings. Some of these cues constituted repeated measures and some were long sections of music without measures. The piece was chosen for the Asian Composers' League Festival 2012 and received its premiere in Tel Aviv in October 2012. Attendance of the Festival was not possible, so communication or discussion of the score with the performers did not occur. Sometime during December 2012 an email with a link to the recording of the piece was sent and the recording revealed quite a successful performance and execution of the score. It seemed the adequate explanations in the preface to the score had fulfilled their criteria and the performers were able to obtain the required information to perform the score as intended. Although as this was the first piece I wrote using a completely limited-aleatoric score it was recorded near the end of my candidature.

The undertaking to write an opera with heavy use of limited-aleatoric notation required a planning and development of techniques in stages. Starting with techniques used by Lutosławski that had been proven to work, I had not used these techniques on such a large scale up to this point. Certain parameters had to be decided upon in the initial stages of development of the opera. Specific criteria for the use of aleatory also had to be established. A simple flowchart was used to deal with these questions of where aleatory was needed. A positive result would require an exploration into the simplest way to present the notation? All

[108] see DVD Folder "Other works."

of these considerations would be needed to help vocalists (usually untrained in many aspects of contemporary techniques) against the backdrop of an orchestra.

Whilst on working on the libretto for the opera, *Fire on the Snow*, a series of verses were found that seemed not to fit the more expositional and narrative dialogue that I was searching for. Instead these verses were quite poetic and suggestive of a dreamlike quality. This seemed like a good opportunity to develop a model in which to test some methods of aleatory for a larger ensemble, and be able to use these verses in a companion piece that could be performed separately to the opera. At the same time an opportunity arose to write a piece to be work-shopped by the Tasmanian Symphony Orchestra in 2010 and so *The Ice Barrier* for Baritone and Orchestra was written. The workshop had certain limits and restrictions[109] it was of course not possible to write a piece for symphony orchestra completely aleatorically. It was necessary to utilise the aleatory as a textural or orchestrational device as a backdrop to accompanying musical dialogue in a traditional metered structure. Initially the piece was not chosen for that year but instead was selected for performance in 2011.

By then a performance of a chamber arrangement of *The Ice Barrier* had already been successfully tested. Arranged for baritone, flute, violin and piano this smaller version allowed me to write a longer piece that could explore more examples of limited-aleatory. The original orchestral version takes examples of recitative and uses the elasticity of such sections to use orchestral textures in *ad libitum*.[110] Despite the relatively few sections in the score containing these techniques, it was still necessary at rehearsals to take time to explain these techniques to the musicians. As orchestral rehearsal time is expensive, one of the tutors for the workshop suggested that it might have been better to write these passages traditionally as not to waste

[109] Pieces submitted for the workshop could only be a maximum of eight minutes.
[110] Referring from previous chapters to Lutosławski's marking for sections to be played asynchronously.

rehearsal time. He also said that of the repeated sections "repeat boxes always sound like repeat boxes."[111] I think this also demonstrates the distrust that some composers and musicians display towards limited-aleatoric notation and its relatively small representation in new works. The other tutor at the workshop however said that they did not believe the use of the aleatory was unnecessary and actually found the result to be orchestrationally effective. They also went on to say that they could not have imagined the passage being able to be written any other way, which validated for me the use of such notation.

In *The Ice Barrier,* most of the aleatory is reserved for accompanying figures to the vocal part; small sections of aleatory were used in the vocals to help with scansion in the sung text. To avoid occasional clumsy rhythms, I also removed the stems and beams in some passages from certain notes.[112] This helps the singer enter at the correct point in the score but allows the delivery of the rhythm to conform more naturally to the words. This especially helped in sections where a more rhythmic-like speech was required, much like Sprechstimme. The largest section to use aleatory in the piece comes at cue 8[113] where the entire wind, brass and percussion sections of the orchestra engage in a large mass of sound, which was to represent a blizzard of snow and ice. Originally at cue 8, the strings were scored with rapid semiquaver passages but upon rehearsal these passages could not be heard over the rest of the orchestra. The removal of these sections allowed clarity into the wind and brass writing, which further strengthened the close of the piece. The inclusion of a whistled note cluster from the woodwind section was an acknowledgement to Penderecki and was later used in the opening scene of *Fire on the Snow*. One of the initial ideas behind the genesis of The Ice Barrier was

[111] *The Ice Barrier* Cue 3, bar 45, pg.12 of Composition Folio
[112] *The Ice Barrier* Cue 5, bar 142, pg.22 of Composition Folio
[113] *The Ice Barrier* Cue 8, bar 191, pg.30 of Composition Folio

a setting of some of the text from Penderecki's *St.Luke's Passion*.[114] This score had been considered when formulating ideas and models on limited-aleatory but ultimately Lutosławski was chosen for the clarity and consistency of his ideas and notation.

In the chamber version of *The Ice Barrier* a long introduction and coda were written entirely in limited-aleatory that explored a narrow band of intervals for the instruments and voice. The smaller ensemble allowed for greater flexibility in rehearsals. The original plan was to write *The Ice Barrier* and have it work shopped in the early stages of opera writing. As the orchestral version *The Ice Barrier* was not work shopped until a full year after originally intended, much more of the opera had been written than planned. The opportunity to present a concert of chamber works presented an opportunity for a reduction and rearrangement of *The Ice Barrier* and its performance occurred a full four months before the original orchestral version.

It also became possible to hear portions of the opera during initial stages of writing, especially after being asked to include a piece in a concert for the Conservatorium of Music's string ensemble, *Jan Sedvika Camerata* string orchestra for early 2011. This seemed the perfect opportunity to try out some of the notational models developed whilst working on *Fire on the Snow*. Whilst working on the libretto, work began on the structure of the opera and the first scene to be written was Scene seven. In the design, this scene serves as a pivotal central scene as both the start of Act Two and the aftermath of the discovery in scene six of the lost race to the Pole. *The Fire on the Snow Suite*[115] featured a re-orchestration of scenes one, two and seven as they were so far the only fully finished scenes when I considered

[114] Krzysztof Penderecki *Passio et Mors Domini Nostri Iesu Christi Secundam Lucam* (Kraków: Edition Moeck, 1967), 64.
[115] pg.37 of Composition Folio

writing the string piece. The percussion and keyboard parts were assigned to four extra violins added to the original opera string section. It was Lutosławski's *Preludes and Fugue for 13 Solo strings* (1970-2) that helped me settle on the orchestration for the suite. Whilst his piece uses seven violins, three violas, two cellos and a double bass; I settled on the use of eight violins and two violas instead. Rehearsal time for this piece was quite generous, fours hours in total but this was to be the first time most of the student players had ever seen this type of notation. Despite this hurdle, just a brief explanation of the techniques in the first rehearsal proved sufficient to convey the ideas and reduce the stress often associated with new and difficult techniques. Some of these techniques took more than a rehearsal to fully grasp as well, particularly the techniques involving staggered repetitions. Fermatas can often be a mixture of sustaining a note until cued or sustaining only for the length of a bow at a specific dynamic.[116] Even though the score and part indicates the difference between these two approaches, it still relies on the performer to remember and execute such information. At times lapses in concentration can hinder scores with unfamiliar notation. Whilst on the one hand, the use of limited-aleatoric notation is designed to circumvent difficult rhythmic subdivisions, the unusual and often unfamiliar repeated bars, straight or wavy lines, or the general lack of meter of measures can confuse a player more so. The different line attached to repeat bars [117] also took some getting used to but proved very effective once the technique was fully understood.

An unexpected result from these rehearsals was the execution of difficult passages that functioned in traditional measures and meter. Metered passages in the *Fire on the Snow Suite* [118] proved more difficult to successfully coordinate than the unfamiliar aleatory. Despite the

[116] *Fire on the Snow Suite* Cue 10, pg.46 of Composition Folio
[117] *Fire on the Snow Suite* Cue 40, pg.66 of Composition Folio
[118] *Fire on the Snow Suite* Cue 42, pg.68 of Composition Folio

piece using nothing more complicated then a quintuplet, these sections required more rehearsal time to synchronise. Perhaps ironically, sections of asynchronicity sounded more synchronous and successful than their metered opposites. The successful notation of the aleatory helped to achieve an exact result I was after, despite the inherent but intended amount of serendipity. That is to say, in writing a section of limited-aleatory, I allowed a margin of asynchronicity in the design to interpret the outcome. Sections with strict meter by their very nature of being in strict time can either sound together or not in the ensemble. Yet the sections of asynchronicity, if successfully notated, can sound together even though they are built upon being deliberately asynchronous. This trend would continue through the course of each rehearsal for not only the string suite but also most of the other pieces in my folio.

Due to time and financial constraints it was only possible to present an abridged version of the opera, *Fire on the Snow* as a concert version. The limited budget for the project reduced the overall rehearsal time down to three calls including the final rehearsal with the vocalists. The removal of scenes two to four and seven meant that an overall picture of the opera could be presented without detracting from the dramatic shape and narrative. As in the previous year, the recording of the *Fire on the Snow Suite* provided me with a recording of scenes two and seven, albeit in a slightly different form. Presenting in a concert version also enabled the singers to learn a difficult part more quickly, indeed a last minute change to the cast occurred six weeks before the rehearsals and the ability to use the score in the performance ensured a new singer could be easily found.

With only six hours of rehearsal time for the orchestra before the singers joined in, it was crucial that the ideas in the score could be communicated clearly and precisely. At least seventy-five percent of the two hundred and ten pages of score utilize some form of limited-

aleatory. These techniques ranged from fermatas of varying duration, repeated cells with both sudden stop and staggered change variants.[119] Also included were large volumes of score that started with a conductor's downbeat and was re-synchonised after several minutes. It was these sections that proved to be most successful in terms of the accidental nature of coordination over a long span of time. The minute variation in the player's individual speeds multiplies with the passage of time; the variance by the end of a section can be many beats out of time. The fermatas, which characteristically cap these sections as catch up points often, last much longer than first realised. These unexpected results add further complexity to the music.

Orchestras help train string players to learn to play as an ensemble, bowings are synchronised and sonorities are matched. Encouraging string players to think as soloists rather than an ensemble in passages of limited-aleatory can be a challenge. In particular, scene five[120] presents a rolling triplet figure, starting in the cellos and moving upwards through the violas and violins. First readings of this section resulted in measured, metrical triplets across the entire string section rather than the limited-aleatoric notation. It took several attempts to introduce the elasticity in the triplets that the cue called for, despite the tendency for the string players to synchronise and bow together. Once this section was played correctly the aleatory helped to give an added complexity to the triplet figure against the vocal parts that were more rhythmically driven. This cue also relies on the metrical time of the singers set against the out of step rolling in the strings to give a lilt to the accompaniment. I was after the sense of a memory transcribed through the suggestion of folksong. The out of kilter triplets represent the distortion of time through memory, something which we all experience and also features as an important motivic device throughout the opera. In this section and many others,

[119] See chp.3
[120] *Fire on the Snow* Cue 48, pg.156 of Composition Folio

it was helpful to have the vocal parts conducted whilst the orchestral backdrop could be more elastic in time. This technique helped to drive the lyrics forward. There was a constant balance between aleatoric sections that functioned as recitative, that is a chordal backdrop against a rubato passage for the vocals, and aleatory used as an orchestrational device behind long passages of vocal exposition. To help the exposition, stronger rhythmic shapes were required in the vocal parts. Only conducting the singers against an aleatoric background in the orchestra helped maintain the sense of complexity in the orchestration. When preparing parts for aleatoric music, providing a metrical or written out cue with sections of a fermata or a repeat helped the player understand and better time their entries.

The question I constantly asked myself during the writing process, do I need to use aleatory? Often answers to this question were not so straightforward. Many musical cues required a solution that was a mixture between metrical and aleatoric techniques. As a musical form that is ultimately about the delivery of text, opera requires a balance between the singers and the orchestration.

The Composing in the Wilderness Workshop in Denali National Park, Alaska gave me an opportunity to write a piece for a quartet in a number of days. The workshop involved hiking through areas of wilderness in the Denali National Park during a four-day period. We were only allowed to use pencil and manuscript paper to formulate ideas for a composition. Upon arriving back to Fairbanks University we had just one night to write, typeset and prepare parts for rehearsals the next day. The performance would follow two days later, this relatively short amount of time in which to write the piece necessitated its final form. I had already decided to write the piece using exclusively limited-aleatory and it also would serve as another companion piece to *Fire on the Snow*.

Upon reaching the Pole, Captain Scott had discovered Norwegian explorer Roald Amundsen had beaten him. Amundsen had left him a tent, supplies, equipment and a number of letters, had beaten him. One of these letters was addressed to King Håkon of Norway detailing his successful expedition and an accompanying letter asking Scott to deliver it on his behalf. Scott of course perished and the letter was much delayed. Strong motivic ideas would be carried over from the opera, in particular the repeated seven-note figure that represented the *march* motive[121]. I also would use a variation on the *death* motive that opens scene one with the slow string glissandi. The time restraint in the writing impacted on the amount of thematic ideas I could present but also allowed for repetition and subsequent variations. To further save time, parts would not be necessary for the performers, I would utilise a score from which could be easily performed from by the quartet. This helped with coordination between cues and sections and also allowed parts with an arbitrary timespan or repetitions to exactly see the movement of their part against the rest of the ensemble. This proved valuable in rehearsals, as there were only two hours to prepare the piece. This was the first score employing limited-aleatory that the performers had ever encountered, therefore the layout and clarity were crucial to a successful performance of the work.

The central idea for the String Quartet No.3 was to have it function as a second part to the Alaskan piece, *A Letter to the King of Norway*. This Part 2 would further expand on the ideas presented in the previous work, into a much longer and more structurally complex piece. I was struck by the relatively simple presentation of Lutosławski's *String Quartet* despite its highly complex sound world. The performance notes in his piece describe how the leader of the Lasalle Quartet (for whom it was written) requested a full score to fully realize the work when there in fact wasn't one. Lutosławski's deliberately constructed the piece out of parts;

[121] This was expanded out to a ten-note figure. See Cue 2, pg.338 of Composition Folio

> "…You may ask me why I attach such great importance to the non-existence of a score of my piece. The answer is quite simple: if I did write a normal score, superimposing the parts mechanically, it would be false, misleading, and it would represent a different work. This would suggest e.g. that the notes placed on the same vertical line should be always played at the same moment, which is contrary to my intention. Further, it would prevent each performer from being free enough in [their] rubatos, ritenutos, accelerandos, pauses and above all in [their] own tempos. That would deprive the piece of its "mobile" character which is one of its most important features…" [122]

Despite this, Lutosławski did construct and supply a score on the proviso it was for reference only and not performance. It was my initial intention to also construct a string quartet that was made up of parts only, a piece that consisted of a quartet "tutti" for the duration of the piece. In the end, the former idea of parts only was dropped but the score was to be carefully controlled in terms of its presentation.

Practicalities can arise from all sorts of factors and the availability of Silo String Quartet, the group for whom I write my string quartets, played into the presentation of the score. As a quartet, Silo performs quite extensively, often booking several months in advance. Often personnel from the group may not be available from time to time with their own engagements. Also, as this work would be recorded in the studio as opposed to the recording of a live performance, costs associated with the recordings played into the score design. Their availability was for two standard rehearsal calls and the studio session. The decision to use a score as opposed to parts only was determined by these factors.

[122] Lutosławski quoted in opening remarks to his score, Witold Lutosławski *String Quartet,* (London: Chester Music, 1964), preface.

Another consideration in the score design was to use no measures or time signatures at all, despite the piece opening with unison quavers. These quavers eventually drift apart but until that occurs I experimented with ways to present the notes to the performers that would reflect this rare moment of synchronisation in a score that would be characterised by its absence. The decision was made to beam all parts across staves in the event of strict synchronisation, giving a visual indication both in the score and the parts. Parts also featured cues for each of the other three parts in these instances. This would further strengthen this musical gesture in the minds of the performers. The rest of the score functions much in the same way as Lutosławski's quartet, the vertical alignment of the notes is not to be regarded in the performance and interpretation of the *ad libitum* nature of the score. The third movement is designed to play right through without a break, each player to start and then concentrate on finishing, only to re-synchronise at the end to mirror the opening of the piece. Feedback from members of the quartet included their satisfaction with the notation and design of this movement. It was because of the design that they were able to rehearse and execute the movement so quickly. The nature of the design of this movement in allowing the execution of each part without regard to any synchronisation both helped convey the rhythmic complexity and focused each performer on the accuracy of their part. As a result this movement could be recorded in a single take. The way the movement was written meant that it was only possible to play it all in one take, as there were no points for a synchronised re-entry. In total, three takes of the third movement were recorded with the last take being considered the best representation of the score. Minute differences and subtle variation in the first two takes resulted in three different interpretations, despite the parameters being essentially the same.

More often than not, ideal conditions for rehearsing, recording or performances do not always exist. Musicians can often be involved in more than one rehearsal or performance on any

endngiven day and the window to get together can be brief. Complicated or complex music, in some of these cases, can simply be shelved in order to present something that requires less attention to perform satisfactorily.

I found in all cases, my techniques of limited-aleatory successfully traversed limited rehearsal times and presented performances that conveyed the appropriate amount of complexity. Time spent at the beginning of rehearsals to explain adequately unfamiliar symbols and techniques in piece seemed time well spent in score preparation. It was not seen as time wasted that could have been put to better use as real rehearsal time. Again, in all cases, if the scores had of been written with more complex rhythmic subdivisions, the extra amount rehearsal gained by not needing to explain notation still would have not translated to equal proficiency or execution in performance. Quite simply an extra twenty minutes of rehearsal may not mean that the time would have solved issues of difficult and more complex notation.

As to the serendipitous nature of aleatoric outcomes, Lutosławski had this to say;

> "The rhythmic structure developed by a collective ad libitum… is a far more complex texture than any polyrhythmic structure to be found in traditional music. One of the reasons for this is that there may be…accelerandos and rallentandos within each part. There are many other similar possibilities. All of them spring from the composer's assumption that each of the performers will…play as though [they] were on [their] own…in this way the rhythmic structure acquires a distinctive suppleness not attainable otherwise." [123]

[123] Lutosławski quoted in Bodman Rae, 77.

Chapter Six: Conclusion

The focus of my PhD work has been to resolve the issue of complicated rhythmic notation by using techniques of limited-aleatory based on the notational methods of Witold Lutosławski. In documenting the outcomes from this project it was necessary to provide an outline for the research and trajectory of my compositional practice.

Past compositions of mine focused quite specifically on the interaction of melodic lines that relied on complicated rhythmic patterns. Whilst my rhythmic language may not have been as complex as composers like Brian Ferneyhough and others that champion the music of the "new complexity" [124], it was nonetheless structurally dense and presented enough of a challenge to performers and ensembles as to render it extremely difficult to perform. An encounter with the score of Lutosławski's Symphony No.3 during my Masters Degree helped me realise that rhythmic and textural complexity may not have to be sacrificed at the expense of performability. The ideas Lutosławski's notated not only allowed for great complexity but encouraged it through a careful manipulation of techniques of limited-aleatory. This complexity expresses that notion that musical components can be greater than the sum of their parts by allowing serendipity and a sense of unsynchronized interaction between a group of musicians.

Use of non-traditional and non-synchronous elements has helped me to create new works that function as explorations into the possibilities of interactive chance, thereby distorting traditionally notated rhythms within ensembles. The techniques of limited-aleatory still allow

[124] Christopher Fox. "New Complexity." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed July 19, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/51676.

for structural organisation of pitch and time but it is the micro details that furnish the piece with its own distinctness. I was not interested in graphic scores that encouraged chance on such a vast level but aleatory that allows a piece to remain as a whole whilst the nuances of asynchronicity are at the micro level.

My initial forays into presenting works featuring techniques of limited-aleatory helped me overcome difficulties in presenting complex rhythm (*The Ice Barrier* and *Fire on the Snow Suite for Strings*) and were helpful in preparation for rehearsals. It could be said one of the main tradeoffs of using notation of limited-aleatory is the to need learn a new set of musical symbols. It has been pointed out to me that the unfamiliarity of repeated bars, wavy or straight lines or the absence of barlines takes up time in explanation and impacts into rehearsal time. Despite this, I found that the sections in my main works of the folio, in particular *Fire on the Snow* that dealt with strict rhythm, the familiar metrical notation sounded less accomplished. Large sections displaying limited-aleatory could not only be rehearsed in a shorter amount of time but they sounded more effective and confident. It seemed that the musicians than tricky rhythms would absorb unfamiliar symbols much quicker. This was a result that I was wishing for but did not expect to be validated in such a short amount of time, or with as much enthusiasm by the musicians themselves.

Further to this, the idea came up during the rehearsal and recording sessions with Silo String Quartet for the String Quartet No.3 that it was possible to formulate the idea of a new performance practice based on contemporary music techniques that have a historical connection to instrumental performance practices during the Baroque and Classical periods. Part of the notational make up of the piece did reflect a cumulative or collective experience of an ensembles journey through my works written specifically for them. In essence the

ensemble based on their knowledge of my past work could develop upon musical shorthand and yet there should still be enough information for a satisfying performance from another group when the need arises. These ideas will be explored beyond this composition in two new quartets, the fourth and fifth, which I again will write for Silo String Quartet.

Perhaps the most interesting result of my use of limited-aleatory would be the reorganisation of pitch material in my compositions. My earliest works in serialism not only used a complicated rhythmic language but treated pitch in melodic and polyphonic sequences. In studying Lutosławski's scores and research into others work on his harmonic organization I saw his techniques of limited-aleatory as being merely the by-product of a highly organised approach to chordal serialism. Lutosławski's use of twelve-note chords was arranged by intervallic relationships. Most of Lutosławski's works from the early 1970s featured exclusive use of twelve-note chords. The aleatory was merely a way for these chords to sustain themselves over time. With the removal of traditional concepts of rhythmic meter and pulse, sections for Lutosławski became points in time with long durations as opposed to bars and beats. His chords functioned as exercises in aleatoric polyphony.

Though my chords are different in construction from Lutosławski, I found adopting the idea of aleatoric counterpoint helped me sustain an interest and helped me to slow down my music. For my own ears I sometimes find that 'serial' works can be too busy, changing before the listener can grasp the musical argument. The shift from polyphonic melodies to chords helped my music shift down gears and whilst it still may sound contemporary and new to many listeners, the embracing of repetition both in the long sustaining of a chord or through the use of repetitive rhythmic cells has helped me smooth over some of the astringency my music has often been associated.

Through adopting the models of aleatory that Lutosławski developed in his late period, I was very consciously retaining my own musical identity and not merely writing works that sounded like Lutosławski copies. Whilst I availed myself of many his techniques into rhythmic aleatory, I think my own harmonic language helped me keep a distance and retain an individual sound.

In the early stages of my research some conversations with musicians revealed their unfamiliarity or open hostility for limited-aleatory. One musician described these techniques as being “old-hat”, a stylistic artifact leftover from the 1960s. Use and exploration of these techniques have showed me that a very sophisticated level of complexity can be achieved without having to compromise. I have received far more successful and immediate results since using aleatoric notation In the year of the one hundredth anniversary of Lutosławski’s birth, the importance of his work is being revealed to a growing concert going audience. I also hope that his methods and aleatoric practices could equally find a footing both compositional applications and a continuance in the practices adopted by new composers going further into this century.

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Folio of Compositions

by

Scott Ean McIntyre

B.Mus, M.Mus (University Of Melbourne)

Tasmanian College of the Arts, University of Tasmania

Submitted in fulfilment of the requirements for the Doctor of Philosophy

University of Tasmania

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Composition Folio – Table of Contents

The Ice Barrier

for Baritone Solo and Orchestra

Words by Douglas Stewart

Instrumentation

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in A

Bass Clarinet in Bb

Bassoon

Contrabassoon

4 Horns in F

2 Trumpets in C

2 Tenor Trombones

Bass Trombone

Tuba

Timpani

Percussion (1 players) – Xylophone, Tam tam, Temple blocks, claves

Bass drum, Crotales, Tomtoms, Large suspended cymbal, glockenspiel

Harp

Baritone Solo

Violin 1

Violin 2

Viola

Cello

Bass

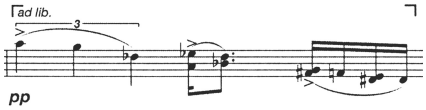
duration 8 minutes

The Ice Barrier - Program Notes

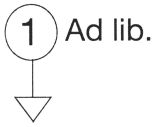
While I was editing and adapting the radio play Fire on the Snow for my opera of the same name, I came across some verse, which appeared to stand out form the rest of the text. The subject deals with the ill-fated Antarctic expedition of Robert Falcon Scott during 1910-12, his being beaten to the pole by the Norwegian, Amundsen and the subsequent death of his expedition party.

The bulk of the play is narrative and deals with the last few days of the expedition but the stanza beginning with “This journey is one man’s dream” suggested a different treatment and mood from the music of the opera. I thought about a separate companion piece to the opera and wrote a version for baritone and orchestra. The piece is meant to be a dream like state; the explorer facing harsh and desperate conditions imagines his redemption through his heroic actions. Ultimately the environment and intense cold claims his resolve and he yields to snow and ice, passing into another dream.

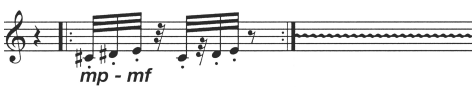
Performance notes



Ad. Lib. phrase – Phrases within the square brackets are to be played approximately in the given tempo with a deliberate attempt to be un-synchronised with the conducted tempo. (If this marking is given for a string section i.e. Vln.1 ALL players should play independently from each other)



Ad. Lib. section – The conductor gives a downbeat for this section and ALL players must play approximately in the previous or given tempo with a deliberate attempt to be un-synchronised (for a string section ALL players should play independently from each other). When the individual players parts are finished, wait for the next cue either on a paused note or rest as indicated.



Repeat phrase inside repeat markings in an approximation of the given tempo with a deliberate attempt to be un-synchronised with the conducted tempo. (if this marking is given for a string section ie. Vln.1 ALL players should play independently from each other)

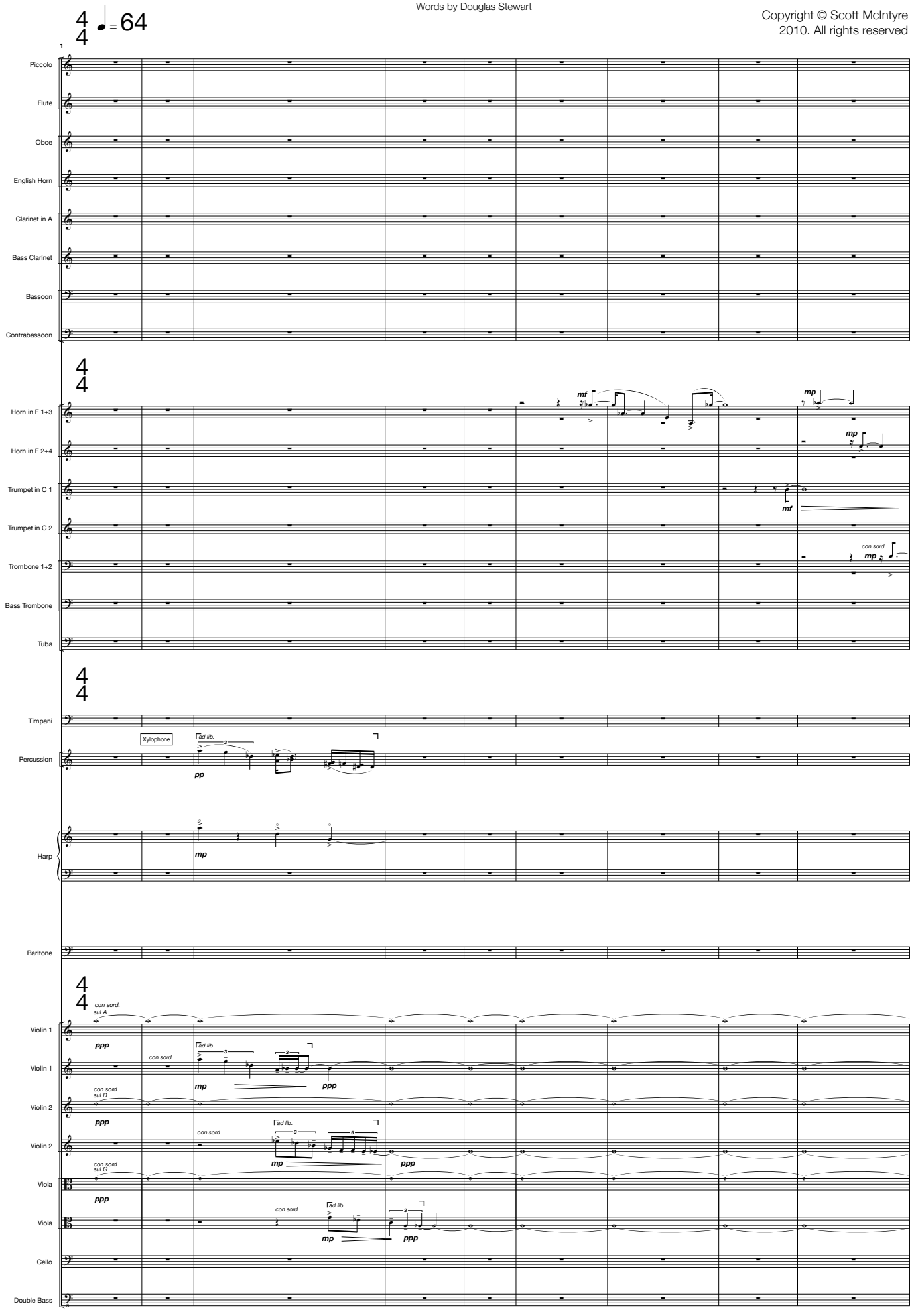
Semibreves with a fermata in an **Ad.Lib. Section** (either notes or rests) are not necessarily four beats. They are to be treated as a fermata that waits for the next cue.

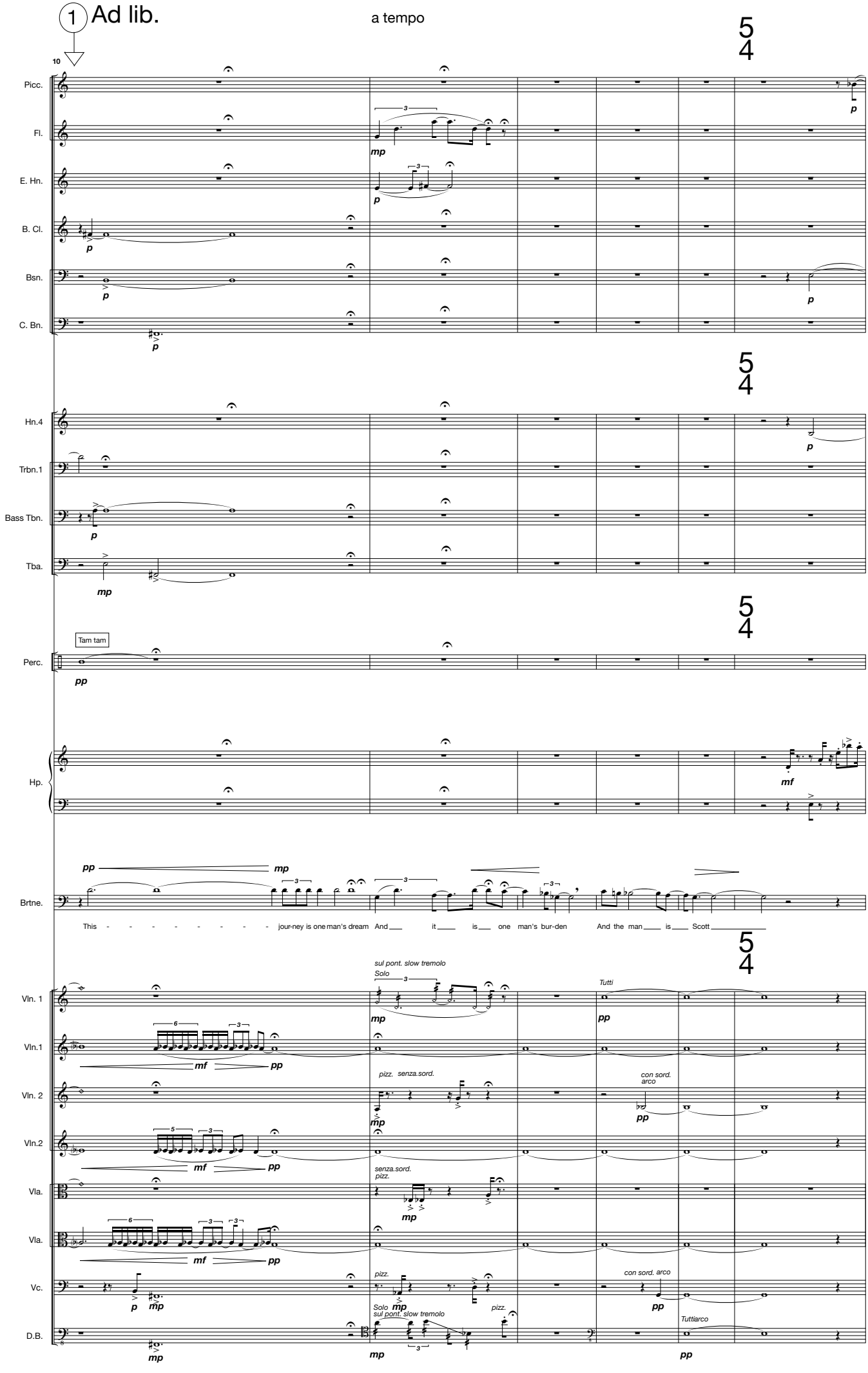
Transposed Score

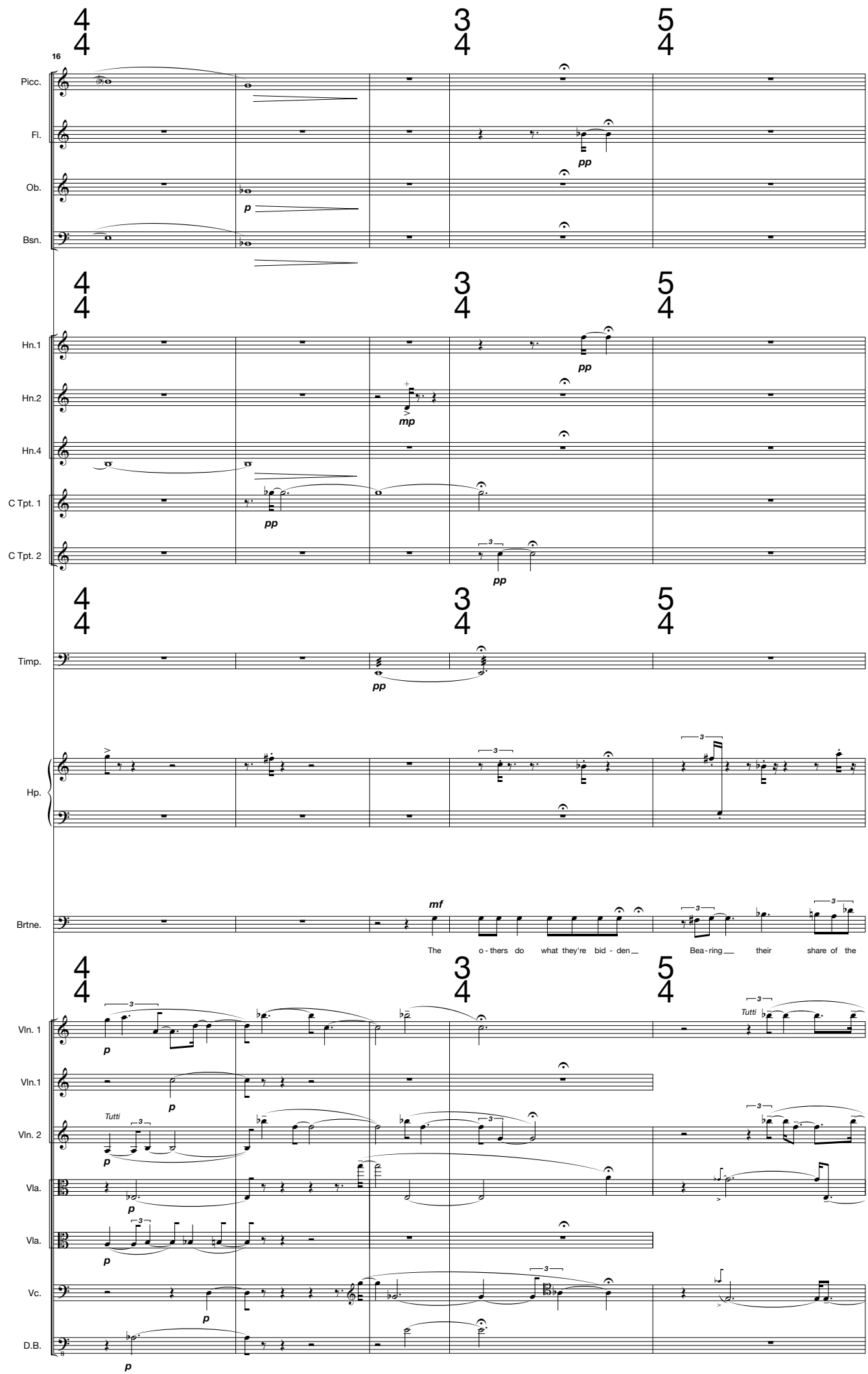
The Ice Barrier

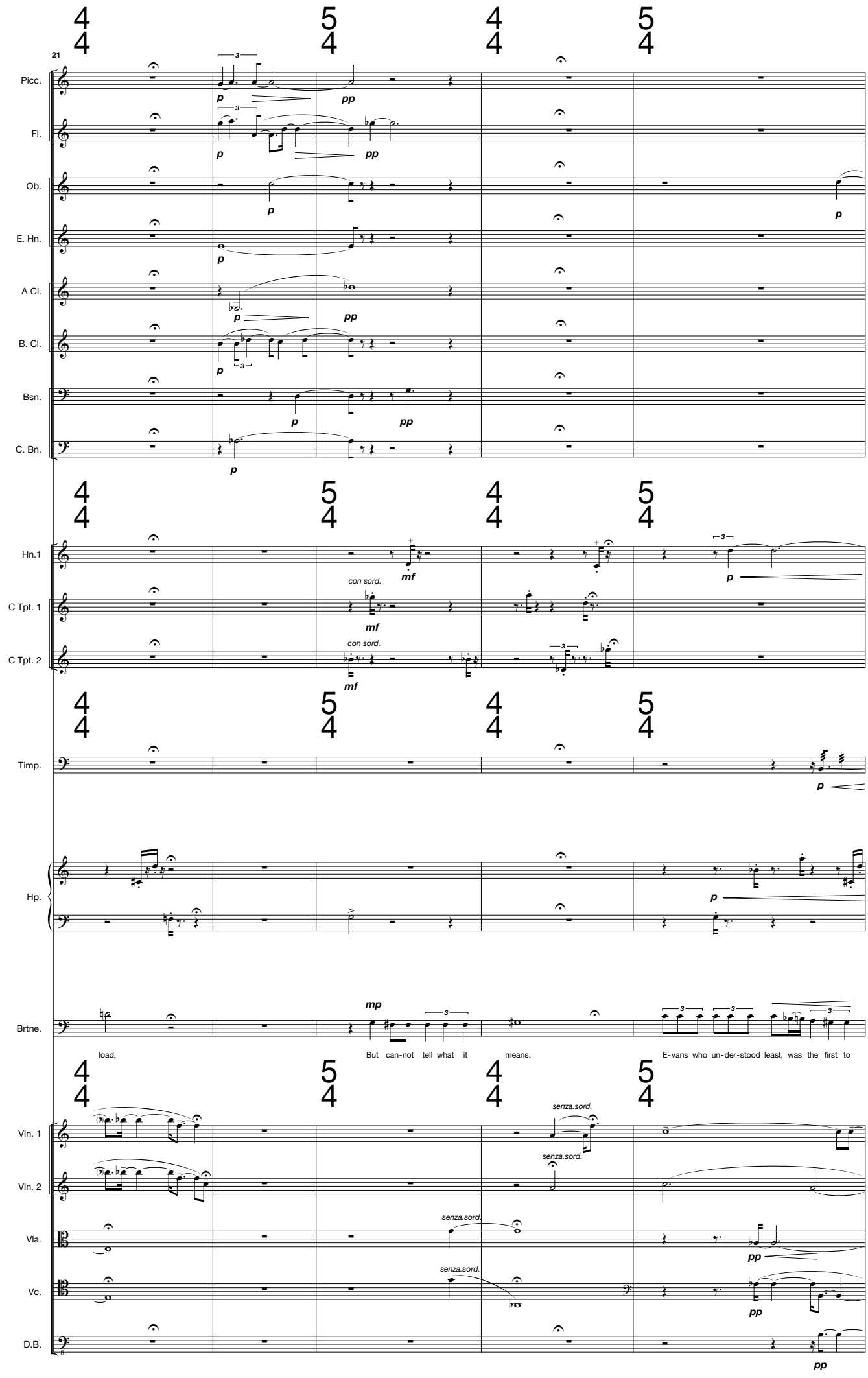
for Baritone and orchestra

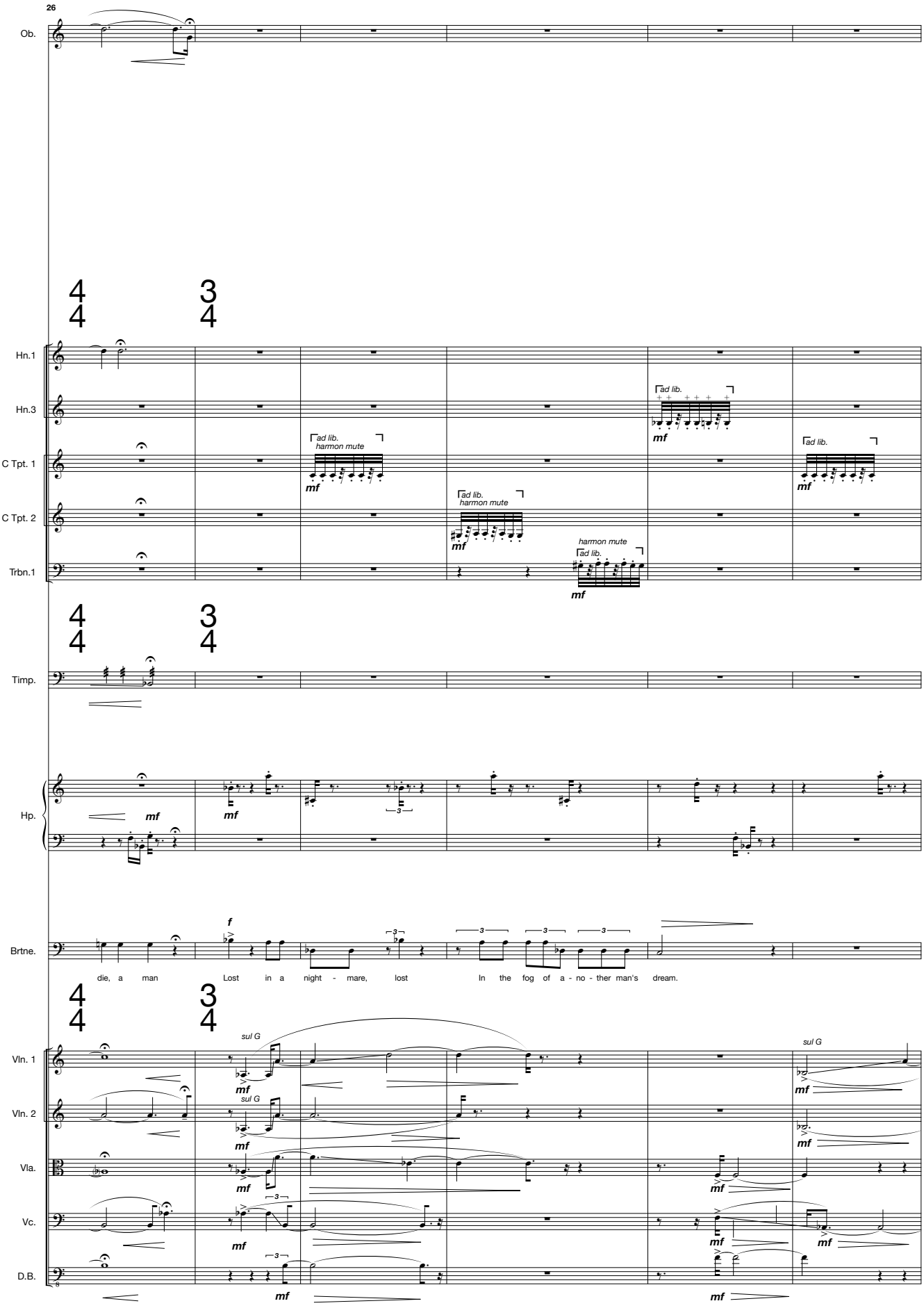
Words by Douglas Stewart

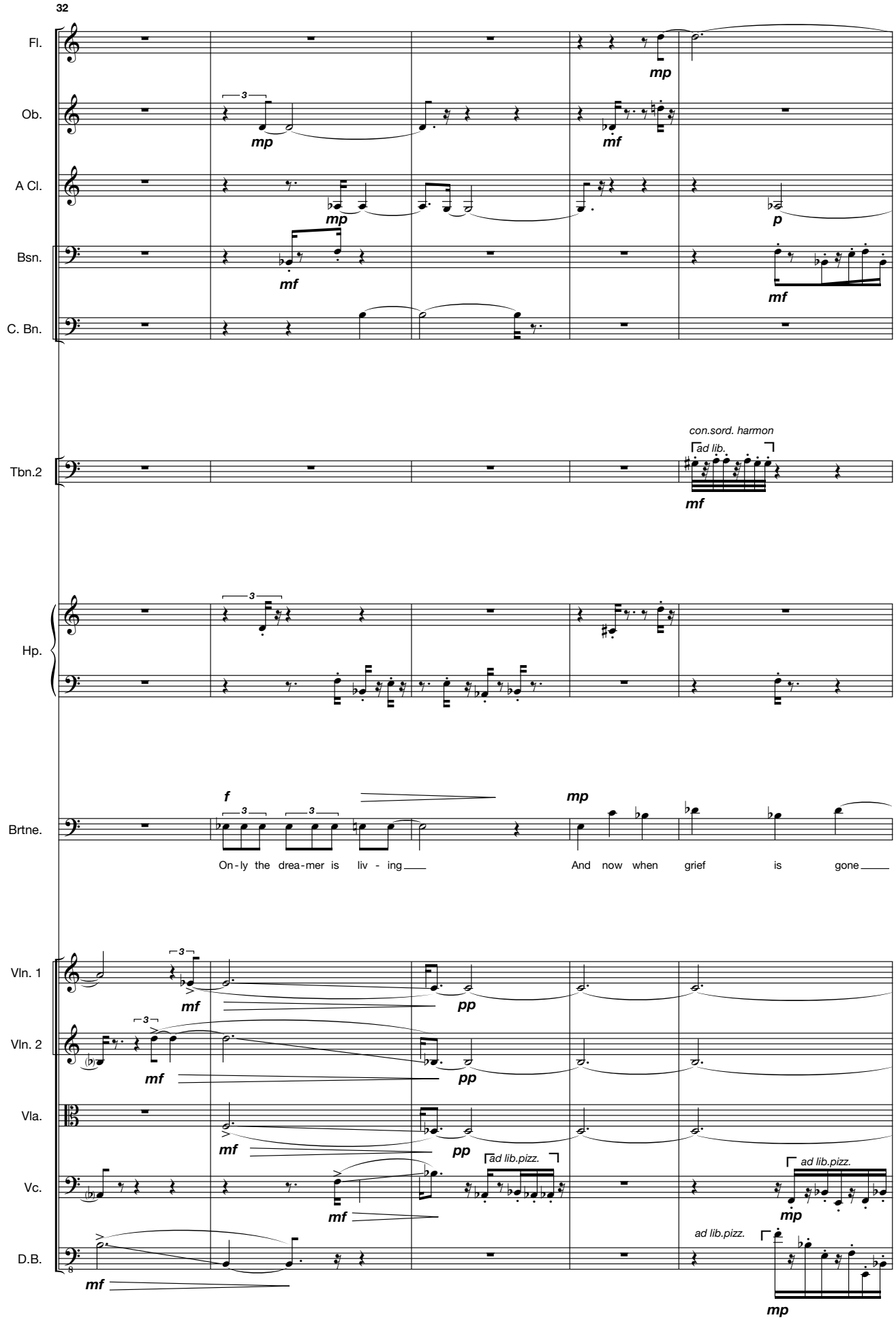



1 Ad lib.
a tempo
10
Picc.
Fl.
E. Hn.
B. Cl.
Bsn.
C. Bn.
Hn.4
Trbn.1
Bass Tbn.
Tba.
Tam tam
Perc.
Hp.
Brtne.
This - - - - - - - - - jour-ney is one man's dream And it is one man's bur-den And the man is Scott
Vln. 1
Vln.1
Vln. 2
Vln.2
Vla.
Vla.
Vc.
D.B.
sul pont. slow tremolo
Solo
Tutti
pizz. senza.sord.
con sord. arco
senza.sord. pizz.
pizz.
con sord. arco
Solo
sul pont. slow tremolo
pizz.
Tuttiarco


16
Picc.
Fl.
Ob.
Bsn.
Hn.1
Hn.2
Hn.4
C Tpt. 1
C Tpt. 2
Timp.
Hp.
Brtne.
Vln. 1
Vln.1
Vln. 2
Vla.
Vla.
Vc.
D.B.
pp
p
mp
mf
Tutti
The o - thers do what they're bid - den Bea - ring their share of the


21
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn.1
C Tpt. 1
C Tpt. 2
con sord.
Timp.
Hp.
Brtne.
load,
But can-not tell what it means.
E-vans who un-der-stood least, was the first to
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
senza.sord.


2
♩= 84
26
Ob.
Hn.1
Hn.3
C Tpt. 1
C Tpt. 2
Trbn.1
Timp.
Hp.
Brtne.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
ad lib.
harmon mute
mf
f
sul G
die, a man
Lost in a night - mare, lost
In the fog of a - no - ther man's dream.


32
Fl.
Ob.
A Cl.
Bsn.
C. Bn.
Tbn.2
Hp.
Brtne.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mp
mf
p
con.sord. harmon
ad lib.
f
pp
On-ly the drea-mer is liv - ing
And now when grief is gone
ad lib.pizz.

rit. a tempo

37

Picc.

ad lib.

mp

Fl.

E. Hn.

ad lib.

3

mp

A Cl.

p

B. Cl.

mf

Bsn.

Hn.3

senza.sord.

p

Hn.4

senza.sord.

p

Timp.

mp

Perc.

Temple blocks

ad lib.

p

ad lib.

p

Hp.

mp

Brtne.

p

Is the hour of peace and re - lease, For the dream is clear a - gain.

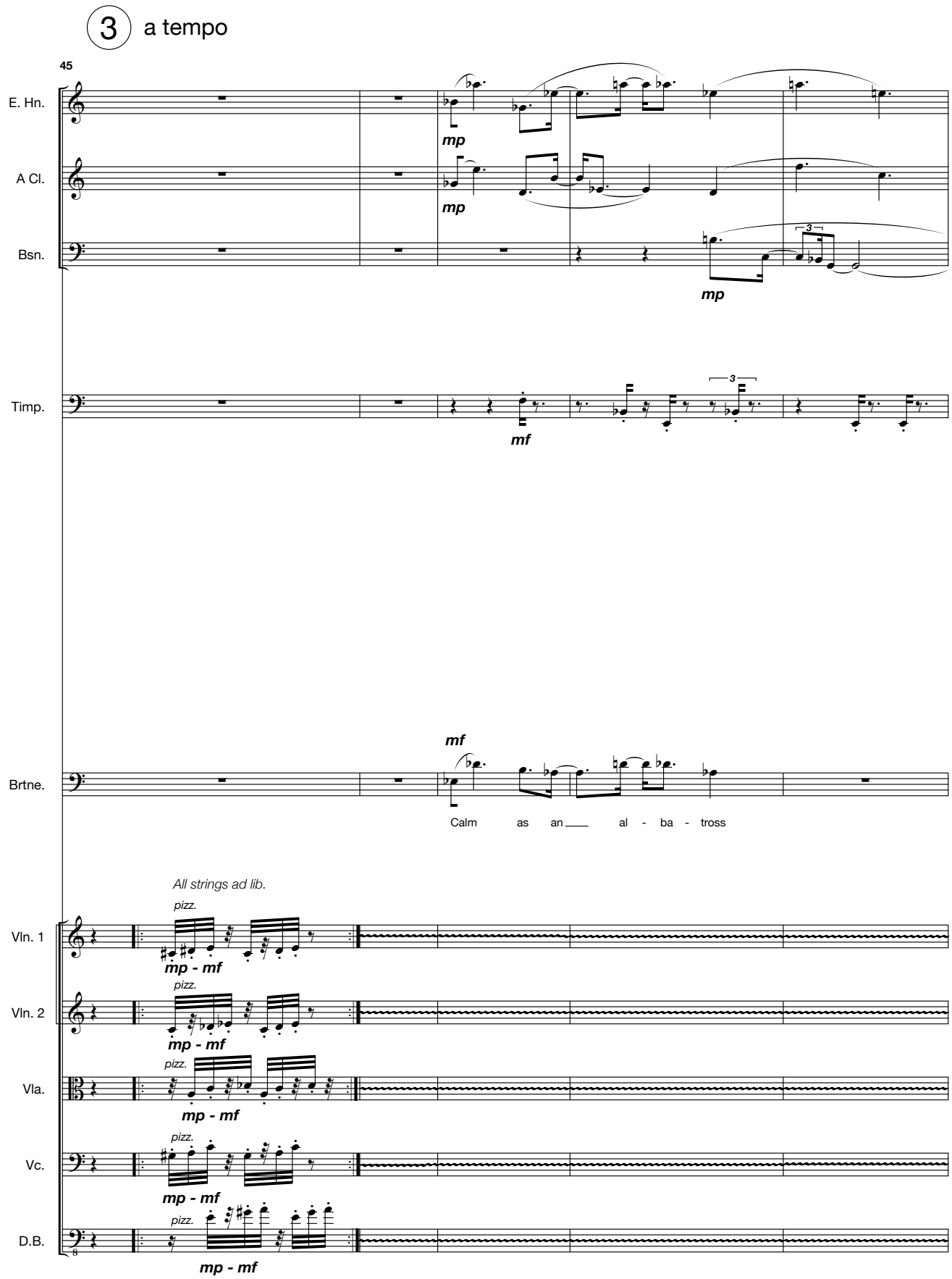
Vln. 1

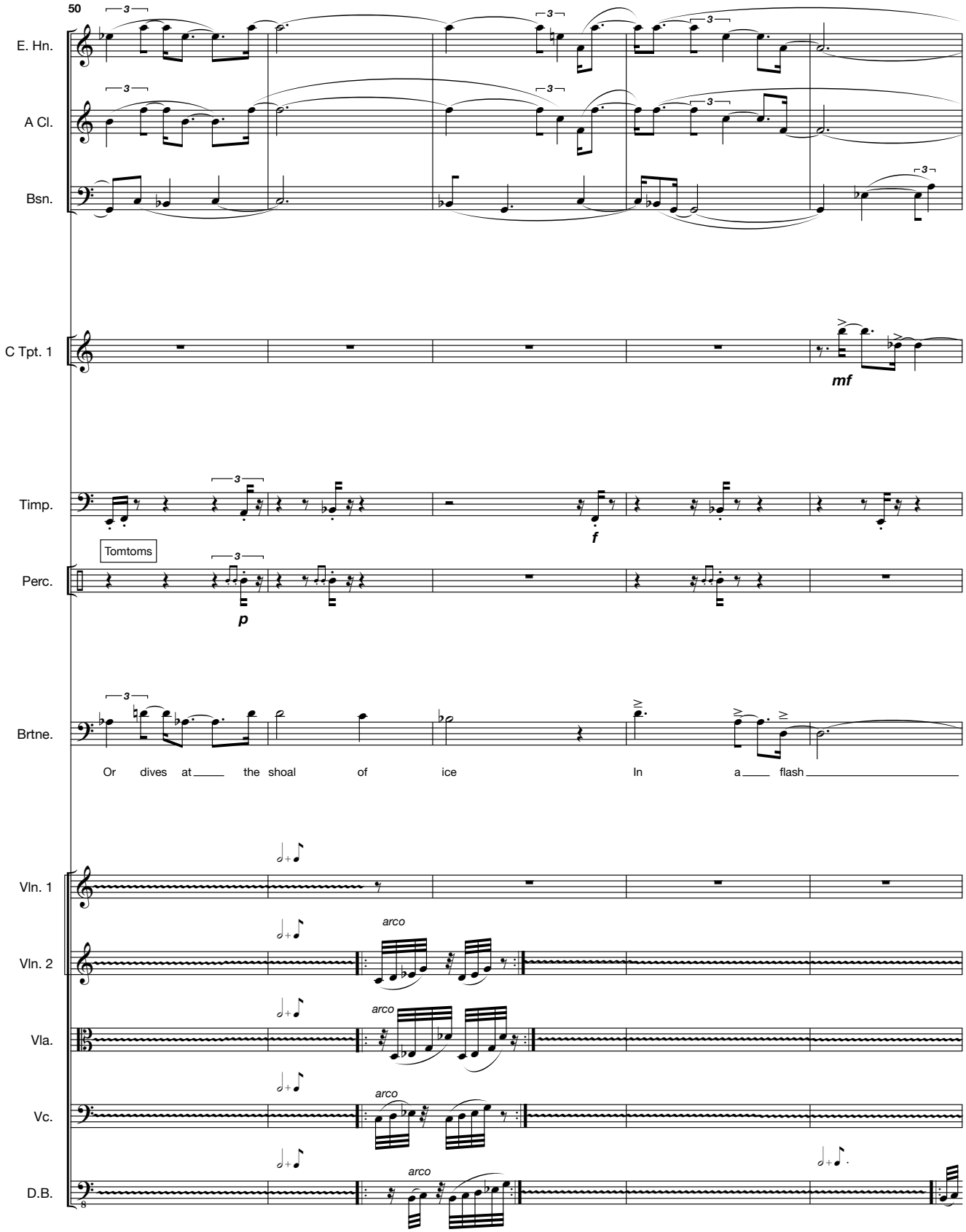
Vln. 2

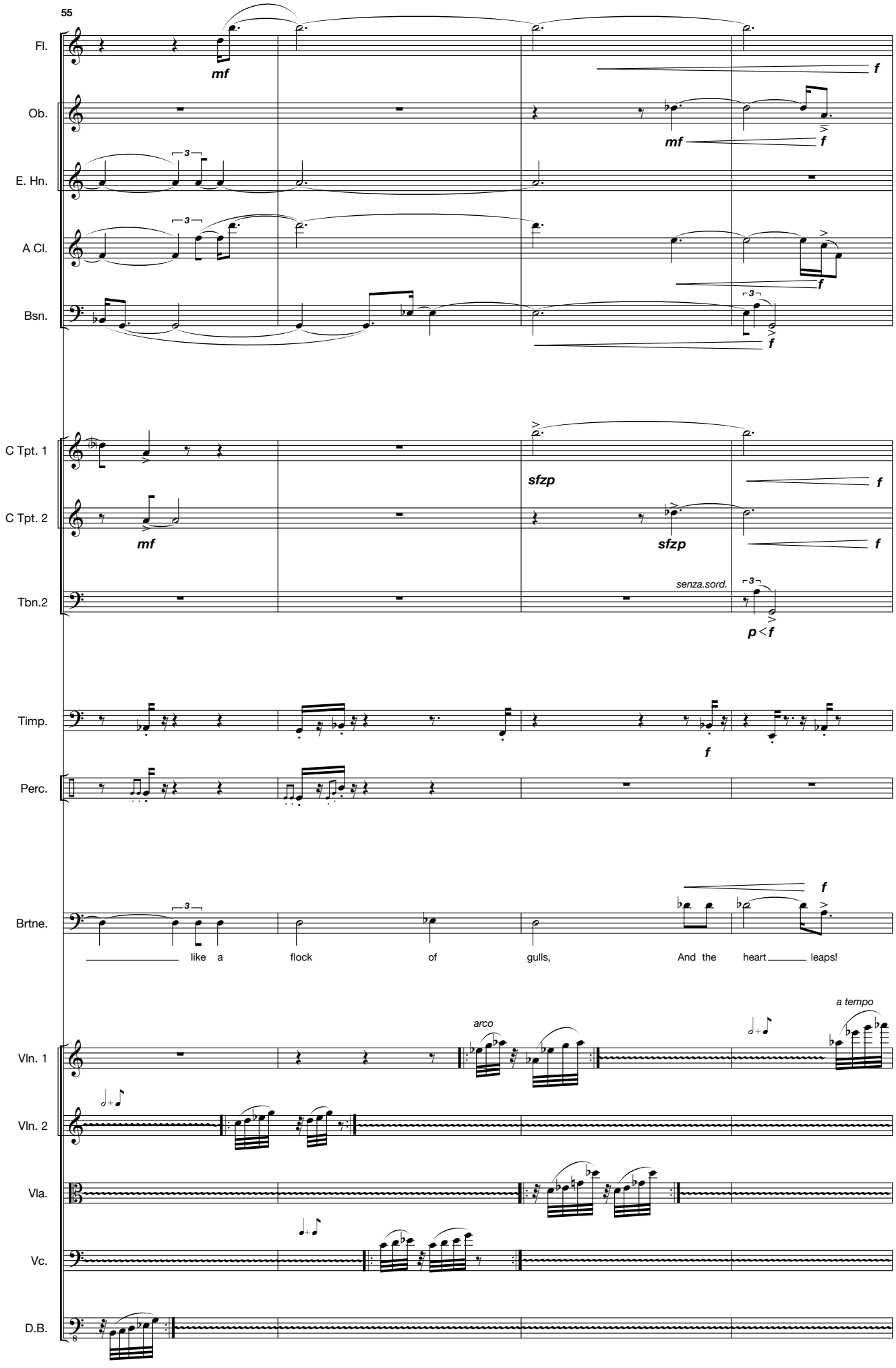
Vla.

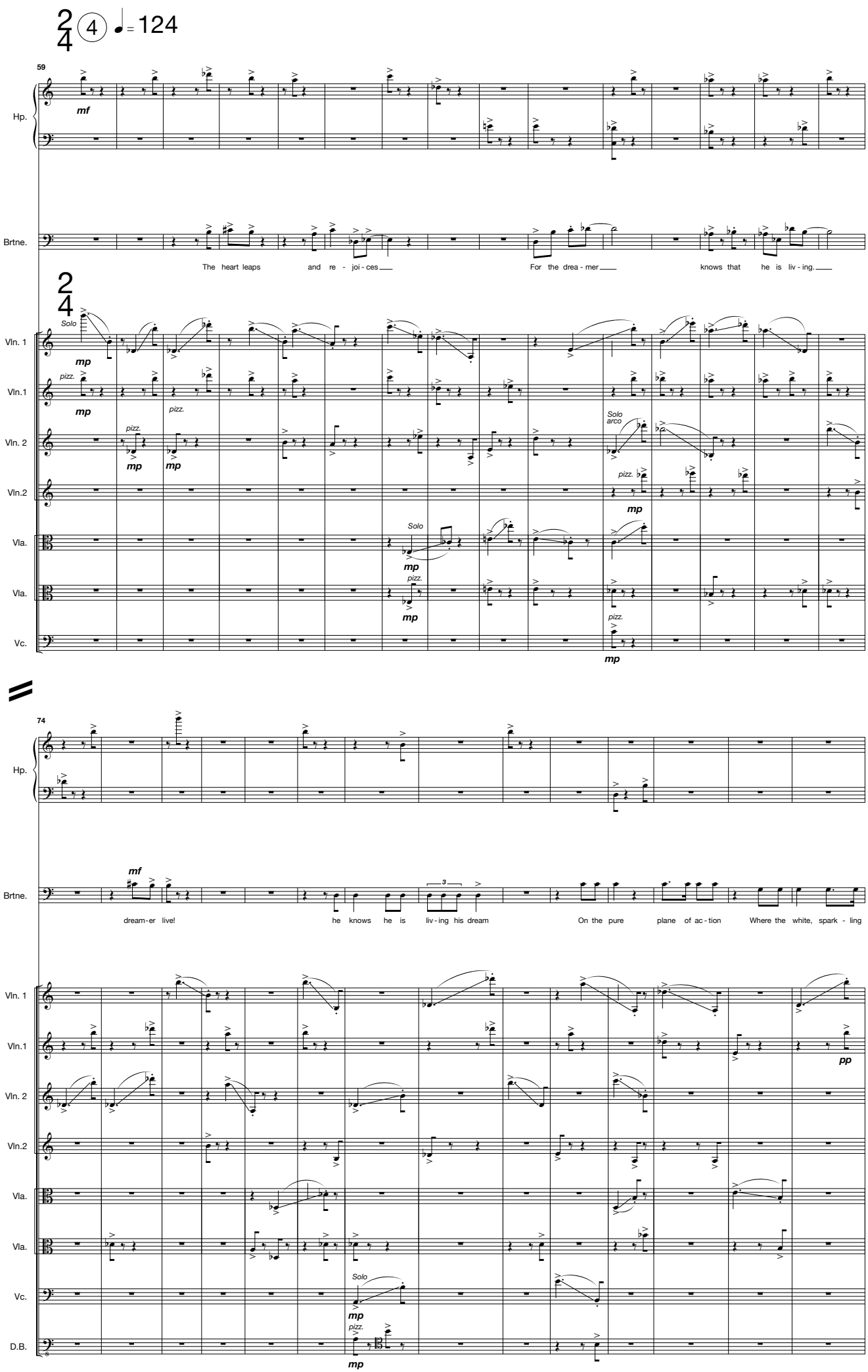
Vc.

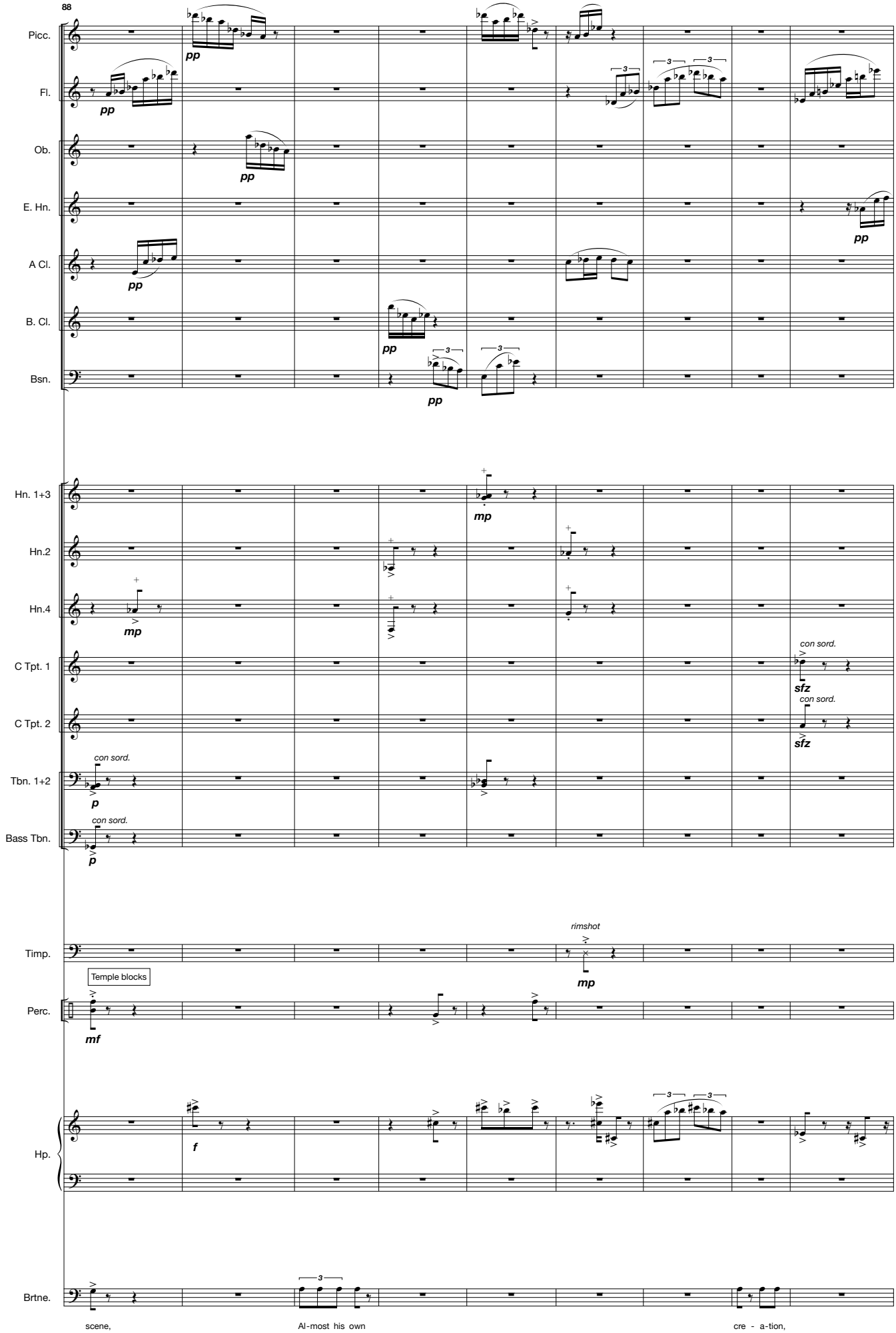
D.B.

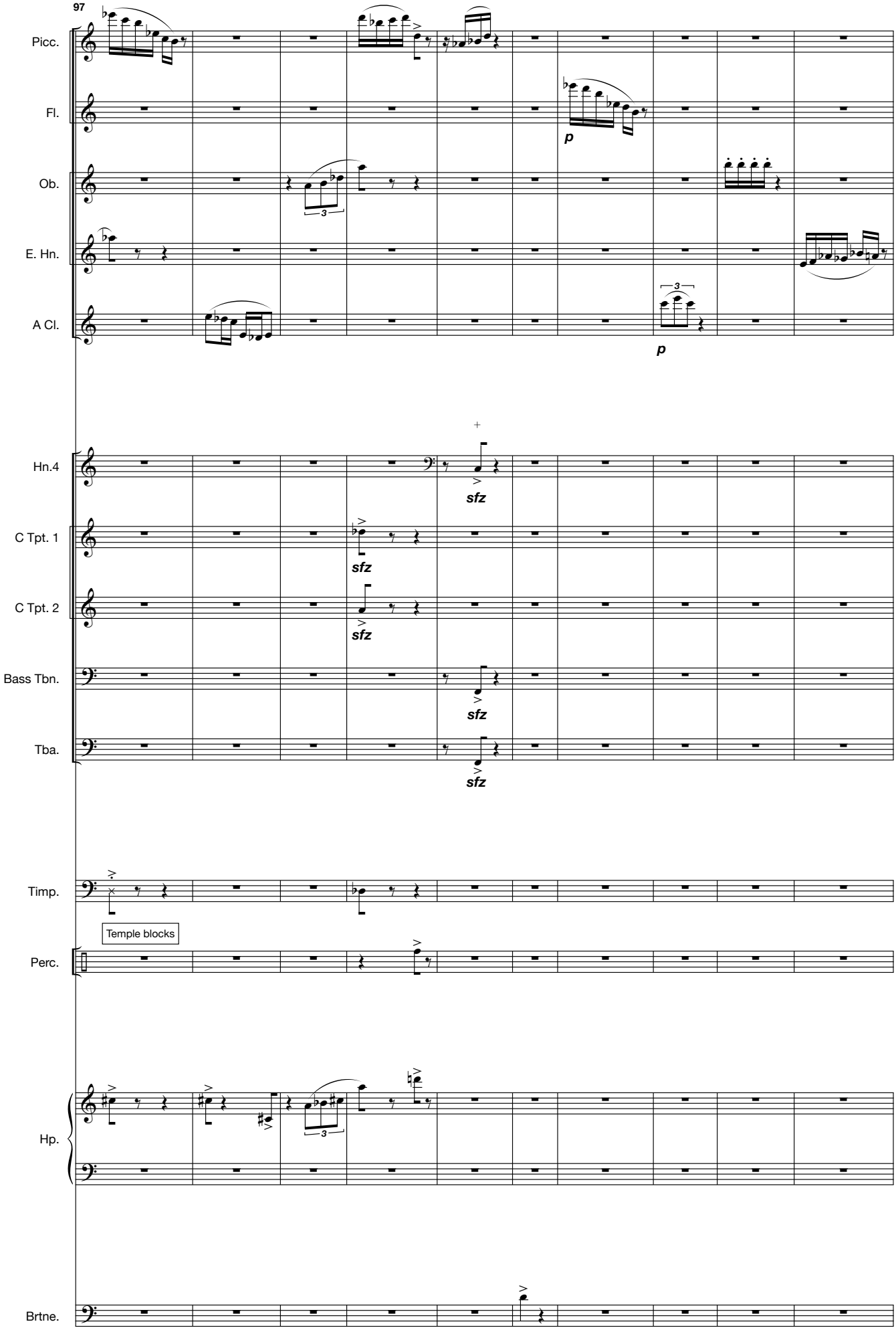

3 a tempo
45
E. Hn.
A Cl.
Bsn.
Timp.
Brtne.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mp
mf
Calm as an al - ba - tross
All strings ad lib.
pizz.
mp - mf

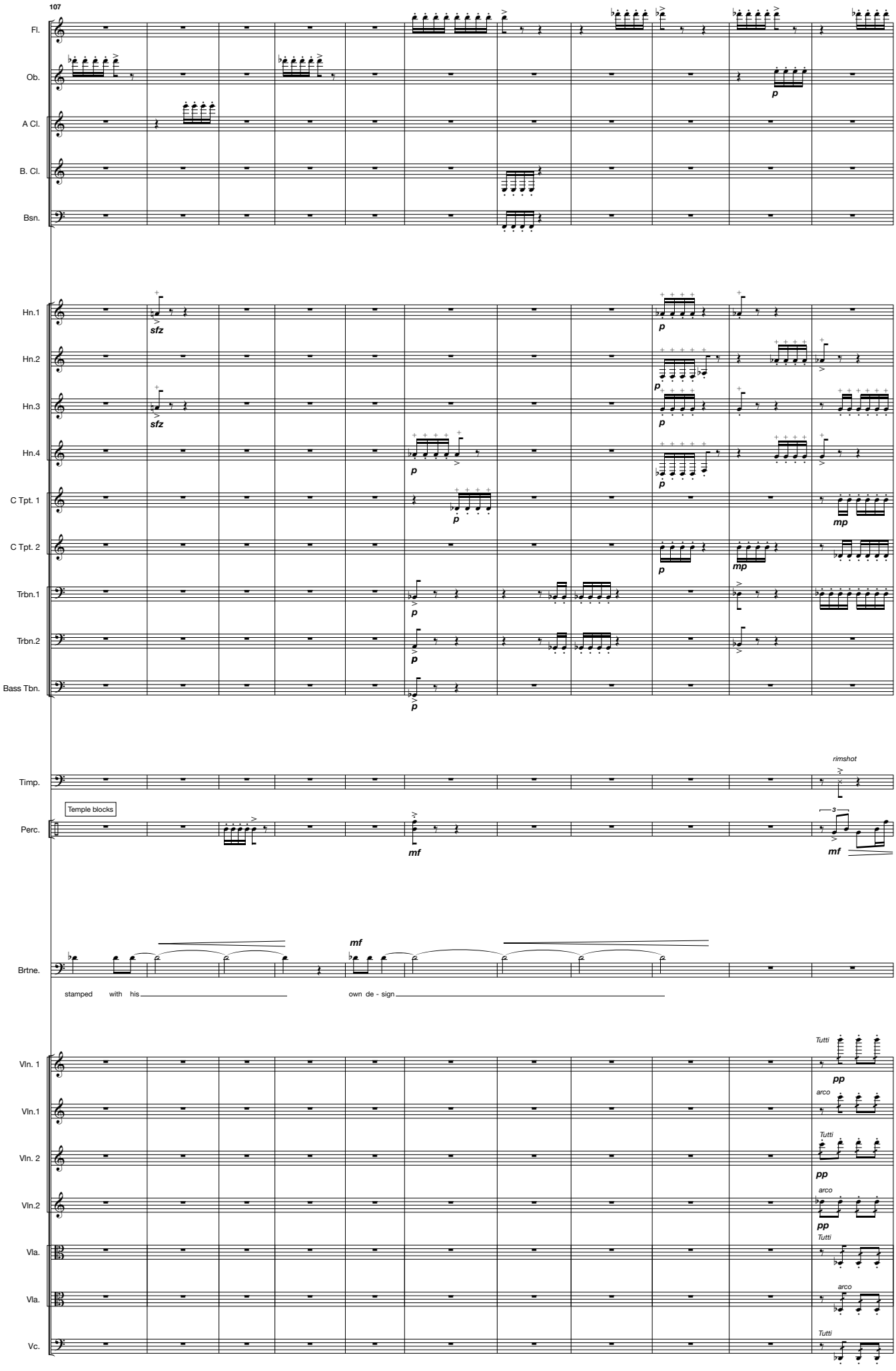

50
E. Hn.
A Cl.
Bsn.
C Tpt. 1
mf
Timp.
f
Tomtoms
Perc.
p
Brtne.
Or dives at the shoal of ice In a flash
Vln. 1
Vln. 2
arco
Vla.
arco
Vc.
arco
D.B.
arco

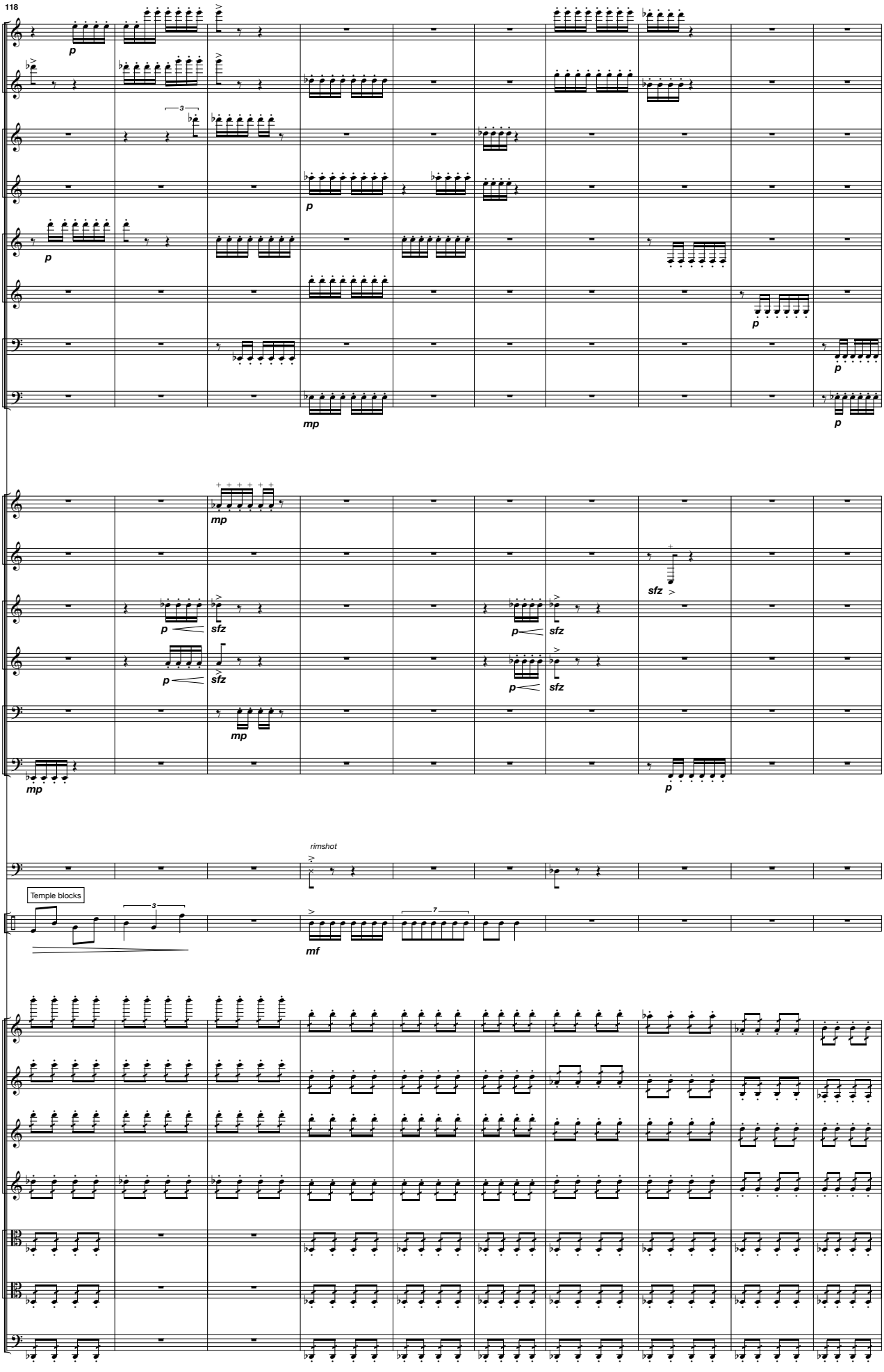

55
Fl.
Ob.
E. Hn.
A Cl.
Bsn.
C Tpt. 1
C Tpt. 2
Tbn.2
Timp.
Perc.
Brtne.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
f
sfzp
senza.sord.
p < f
like a flock of gulls, And the heart leaps!
arco
a tempo

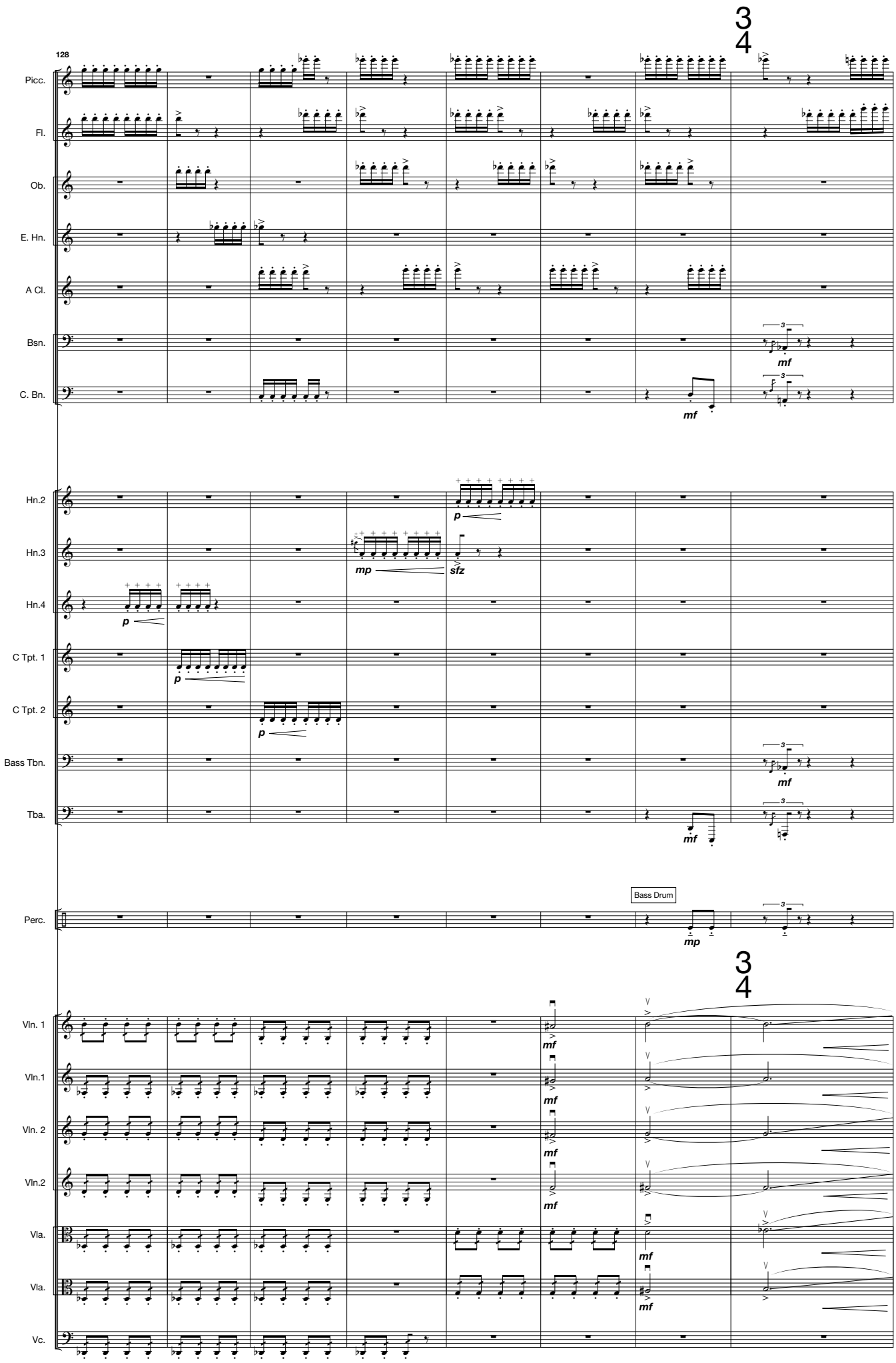

2/4 4 = 124
59
Hp.
mf
Brtne.
The heart leaps and re - joi - ces
For the drea - mer
knows that he is liv - ing.
2/4
Solo
Vln. 1
mp
pizz.
Vln.1
mp
pizz.
Vln. 2
mp
pizz.
mp
Solo
arco
Vln.2
pizz.
mp
Vla.
Solo
mp
Vla.
pizz.
mp
Vc.
pizz.
mp
74
Hp.
mf
Brtne.
dream - er live!
he knows he is
liv - ing his dream
On the pure
plane of ac - tion
Where the white, spark - ling
Vln. 1
Vln.1
pp
Vln. 2
Vln.2
Vla.
Vla.
Solo
Vc.
mp
pizz.
D.B.
mp

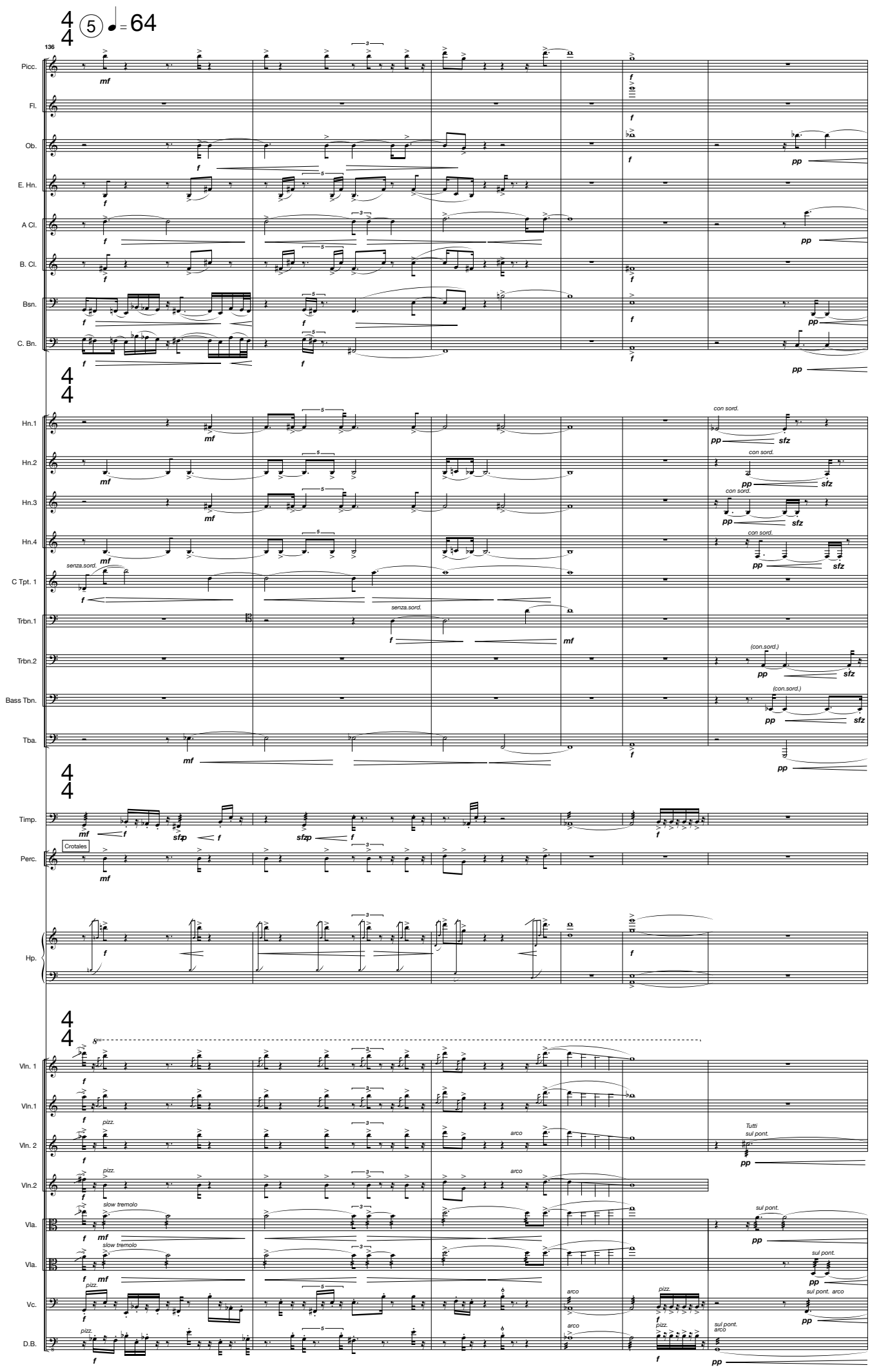

88
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
Hn. 1+3
Hn.2
Hn.4
C Tpt. 1
C Tpt. 2
Tbn. 1+2
Bass Tbn.
Timp.
Perc.
Hp.
Brtne.
pp
mp
p
mf
f
sfz
con sord.
rimshot
Temple blocks
scene,
Al-most his own
cre - a-tion,

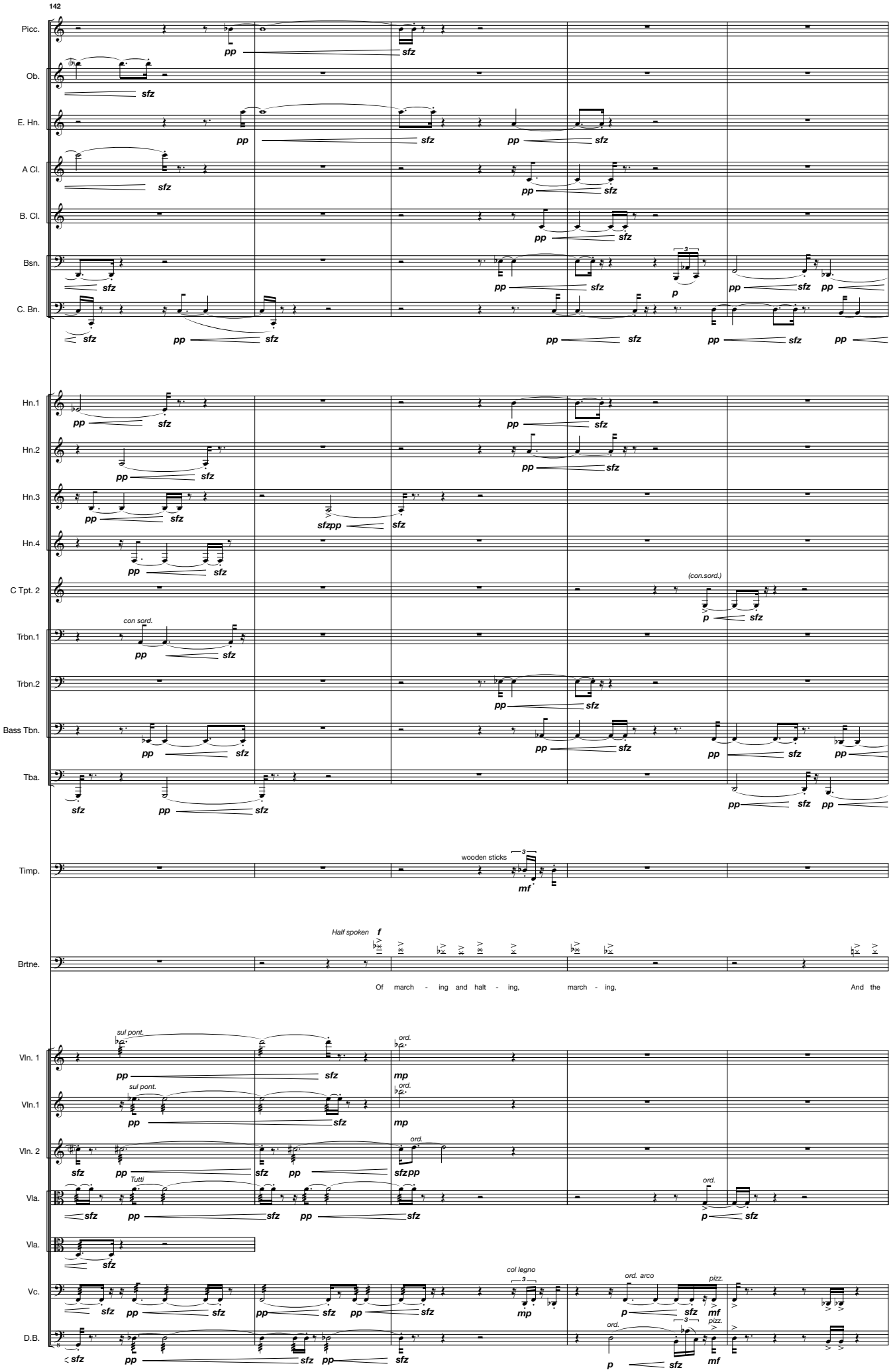

97
Picc.
Fl.
Ob.
E. Hn.
A Cl.
p
p
Hn.4
C Tpt. 1
C Tpt. 2
Bass Tbn.
Tba.
sfz
sfz
sfz
sfz
sfz
Timp.
Temple blocks
Perc.
Hp.
Brtne.

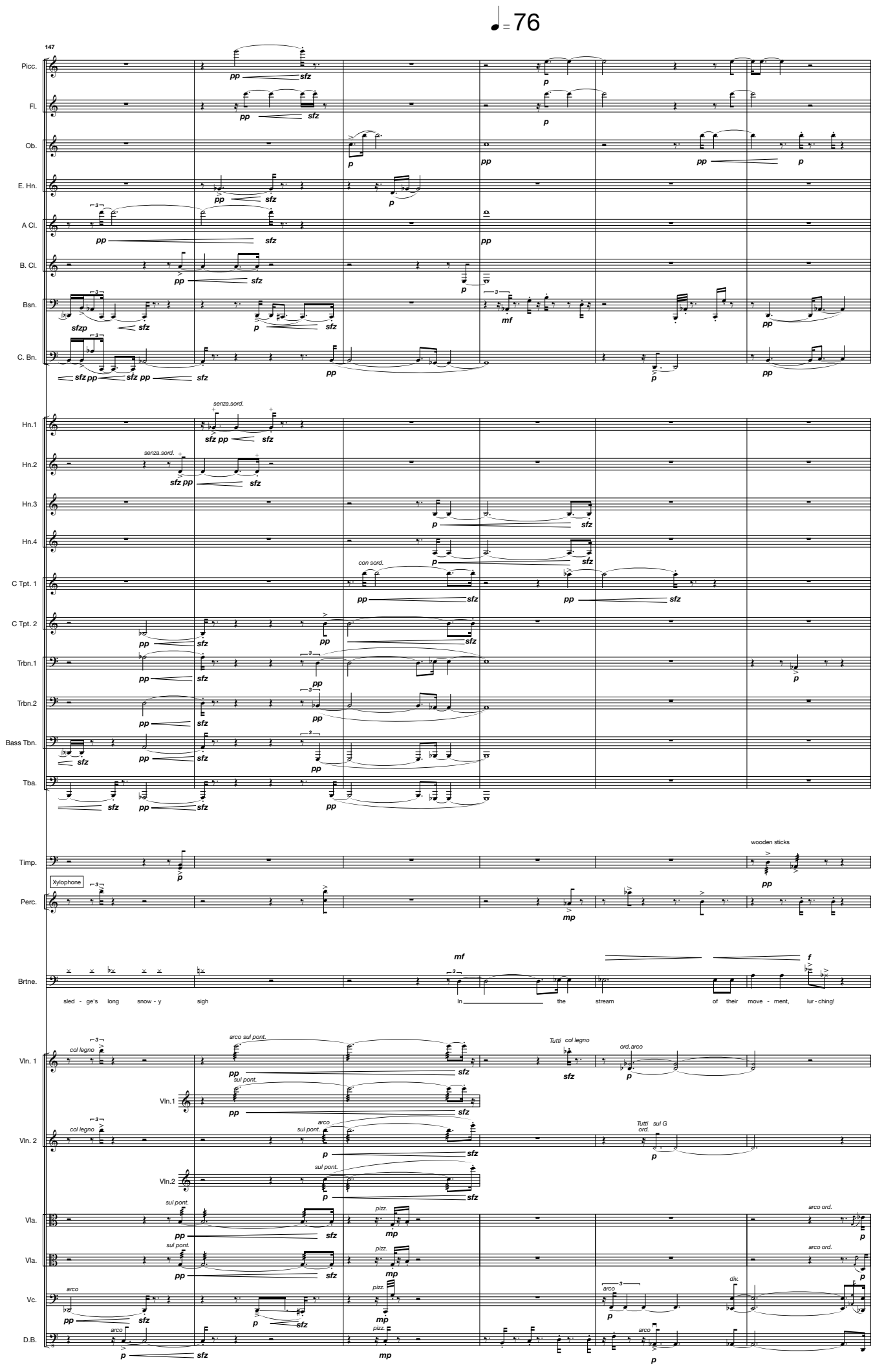

107
Fl.
Ob.
A Cl.
B. Cl.
Bsn.
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt. 1
C Tpt. 2
Trbn.1
Trbn.2
Bass Tbn.
Timp.
Temple blocks
Perc.
Brtne.
stamped with his
own de - sign
Vln. 1
Vln.1
Vln. 2
Vln.2
Vla.
Vla.
Vc.
sfz
p
mp
mf
pp
rimshot
Tutti
arco

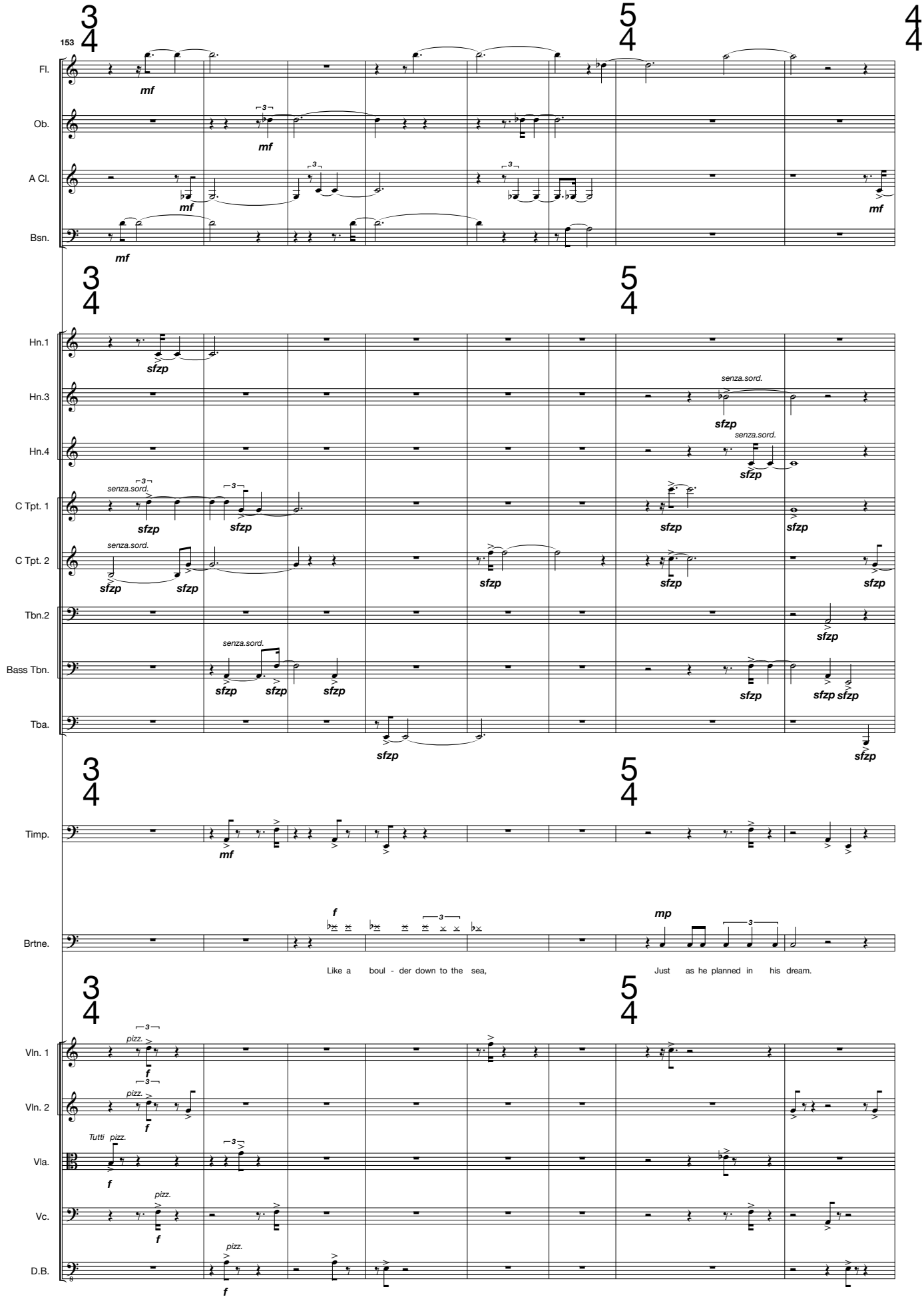

118
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn.1
Hn.4
C Tpt. 1
C Tpt. 2
Tbn.2
Bass Tbn.
Timp.
Perc.
Temple blocks
rimshot
Vln. 1
Vln.1
Vln. 2
Vln.2
Vla.
Vla.
Vc.

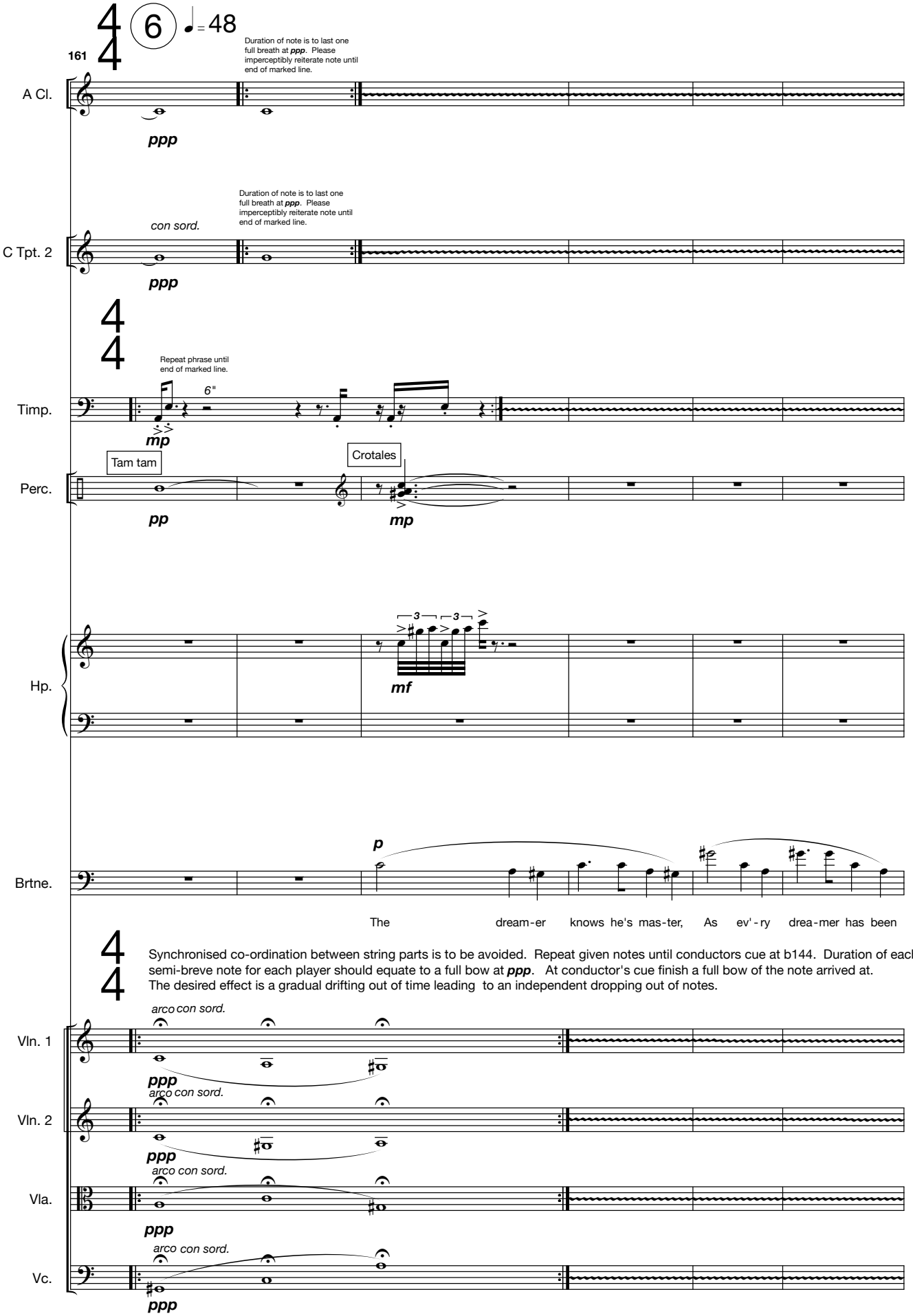

128
3
4
Picc.
Fl.
Ob.
E. Hn.
A Cl.
Bsn.
C. Bn.
Hn.2
Hn.3
Hn.4
C Tpt. 1
C Tpt. 2
Bass Tbn.
Tba.
Perc.
Bass Drum
Vln. 1
Vln.1
Vln. 2
Vln.2
Vla.
Vla.
Vc.
p
mp
sfz
mf

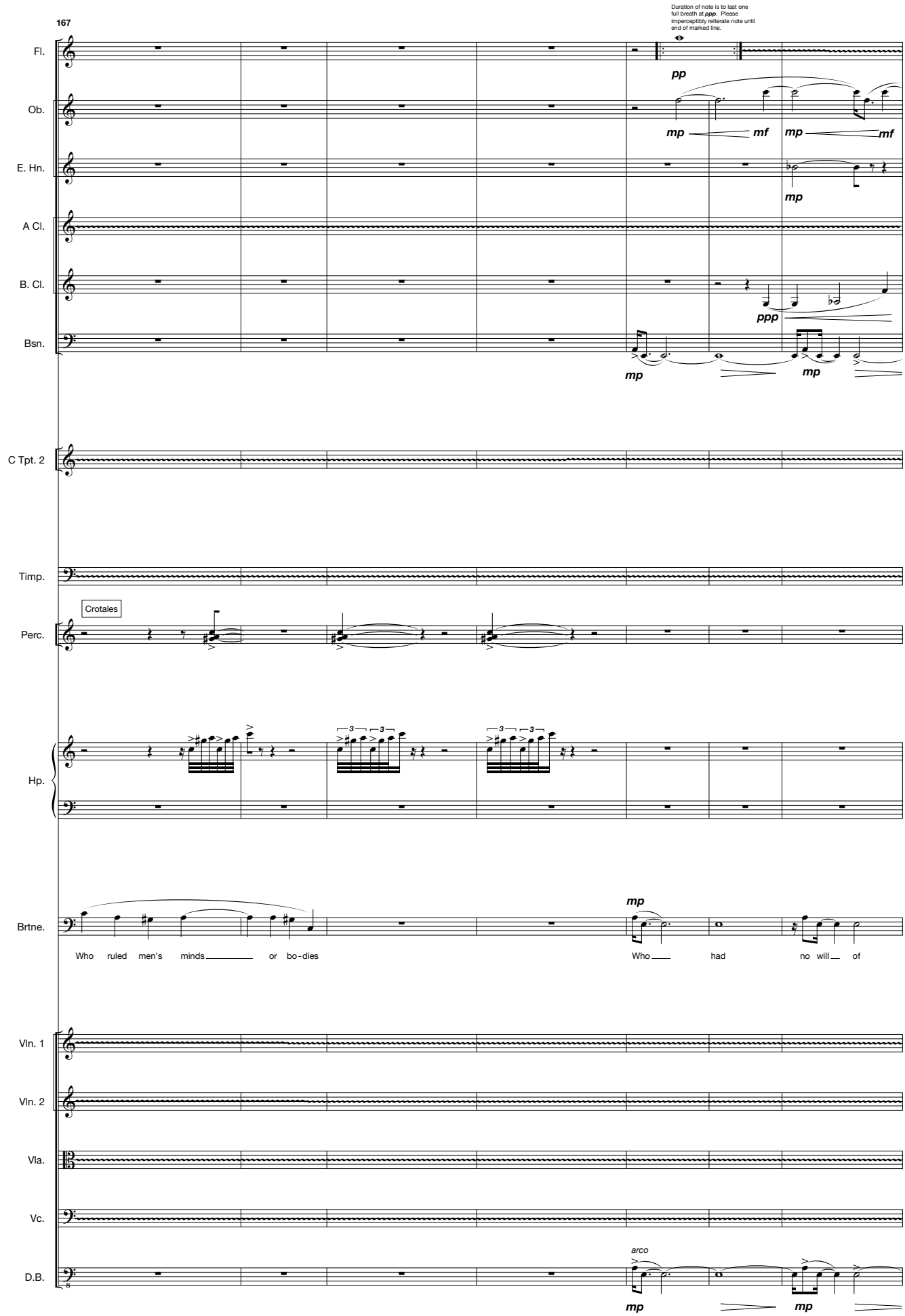

4/4 ⑤ ♩= 64
136
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt. 1
Trbn.1
Trbn.2
Bass Tbn.
Tba.
Timp.
Perc.
Crotales
Hp.
Vln. 1
Vln.1
Vln. 2
Vln.2
Vla.
Vla.
Vc.
D.B.
mf
f
pp
sfz
sfzp
con sord.
senza.sord.
(con.sord.)
slow tremolo
pizz.
arco
Tutti
sul pont.
sul pont. arco

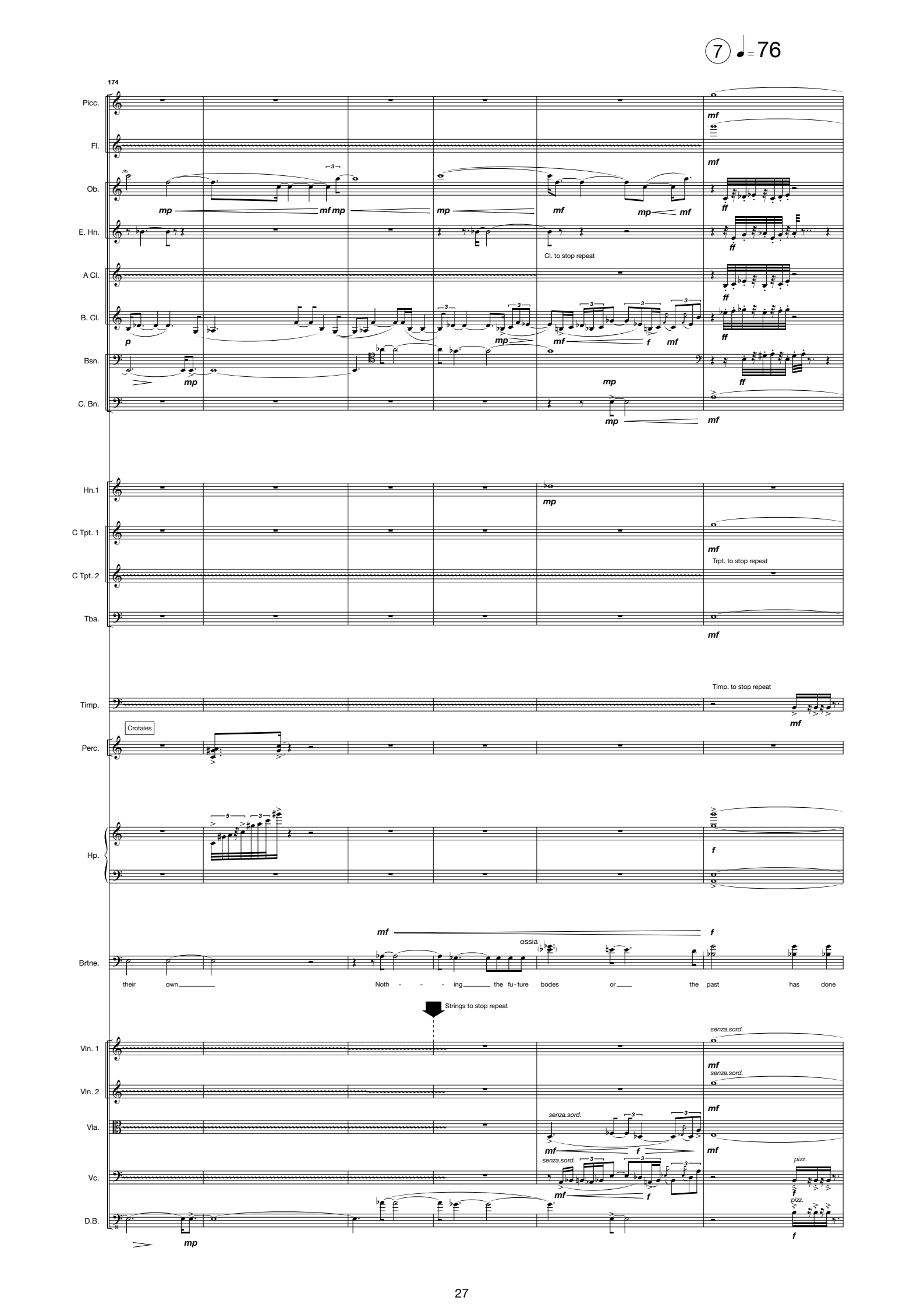

142
Picc.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt. 2
(con.sord.)
Trbn.1
con sord.
Trbn.2
Bass Tbn.
Tba.
Timp.
wooden sticks
Brtne.
Half spoken
Of march - ing and halt - ing, march - ing, And the
Vln. 1
Vln.1
Vln. 2
Vla.
Vla.
Vc.
D.B.
sul pont.
ord.
Tutti
col legno
ord. arco
pizz.

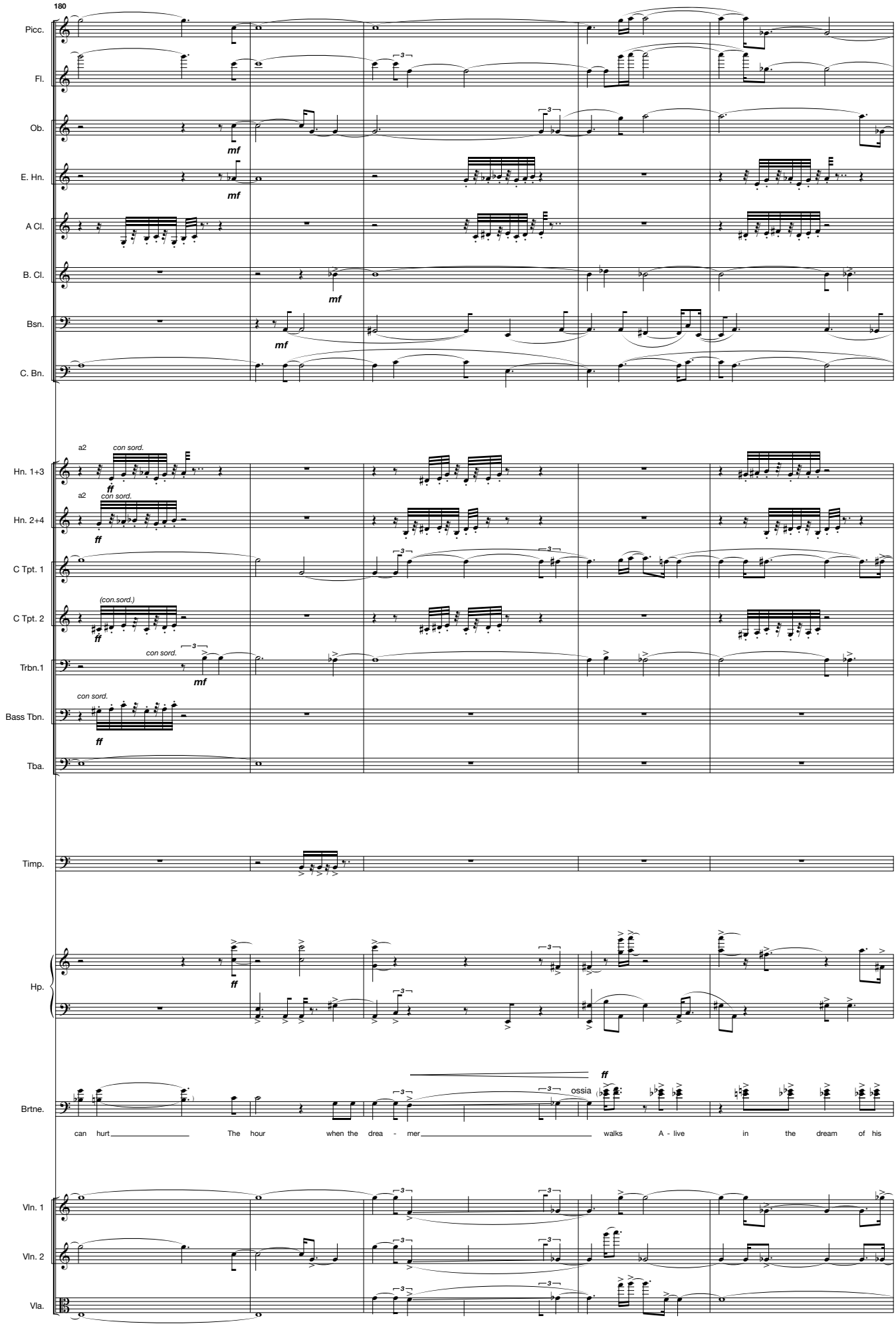

♩= 76
147
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt. 1
C Tpt. 2
Trbn.1
Trbn.2
Bass Tbn.
Tba.
Timp.
Xylophone
Perc.
Brtne.
Vln. 1
Vln.1
Vln. 2
Vln.2
Vla.
Vla.
Vc.
D.B.
senza.sord.
con sord.
wooden sticks
sled - ge's long snow - y sigh
In the stream of their move - ment, lur - ching!
col legno
arco sul pont.
sul pont.
arco
pizz.
Tutti col legno
ord.arco
Tutti sul G ord.
arco ord.
div.

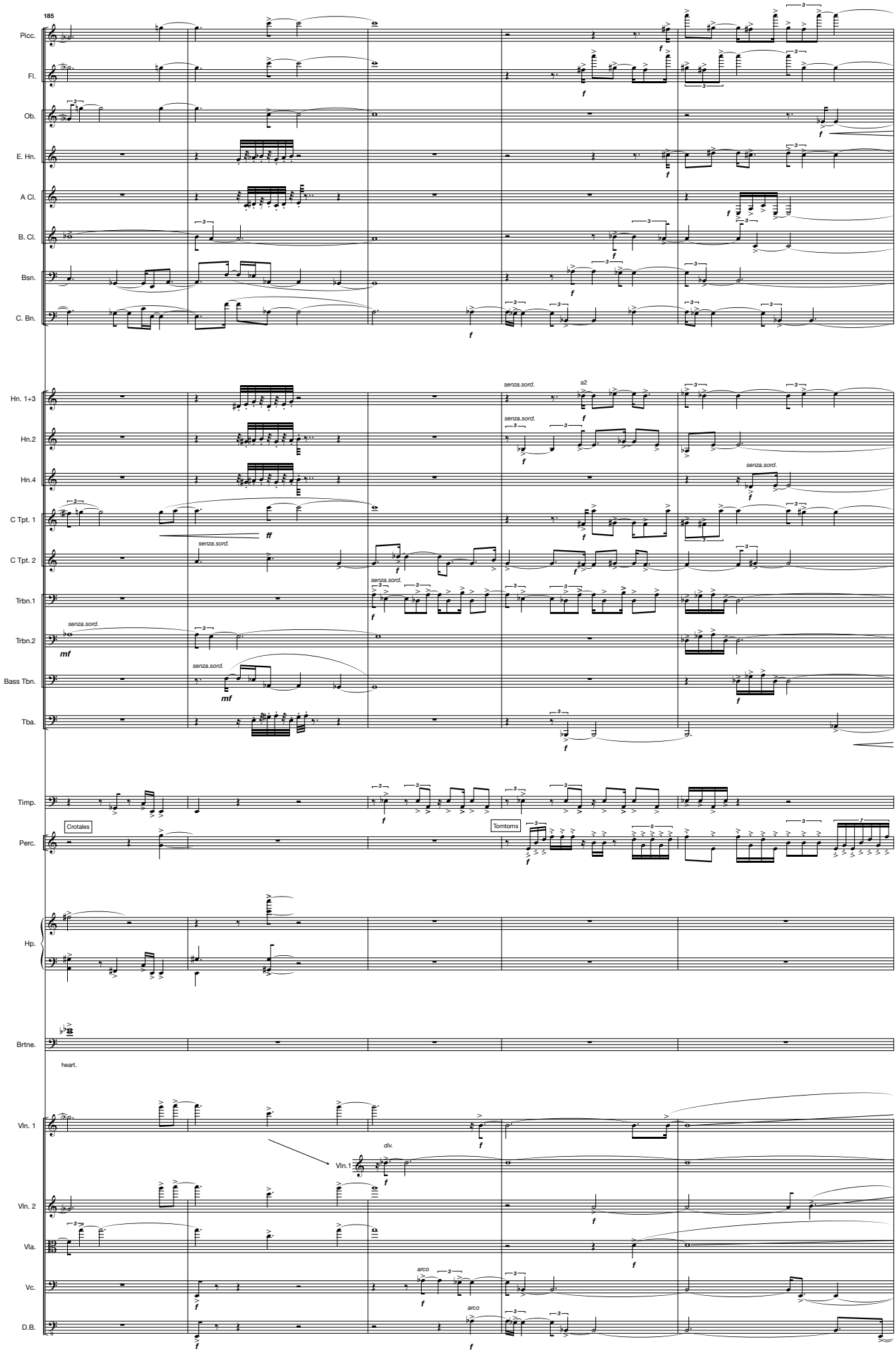

153
Fl.
Ob.
A Cl.
Bsn.
Hn.1
Hn.3
Hn.4
C Tpt. 1
C Tpt. 2
Tbn.2
Bass Tbn.
Tba.
Timp.
Brtne.
Like a boul - der down to the sea,
Just as he planned in his dream.
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
mf
sfzp
senza.sord.
pizz.
Tutti pizz.
f
mp

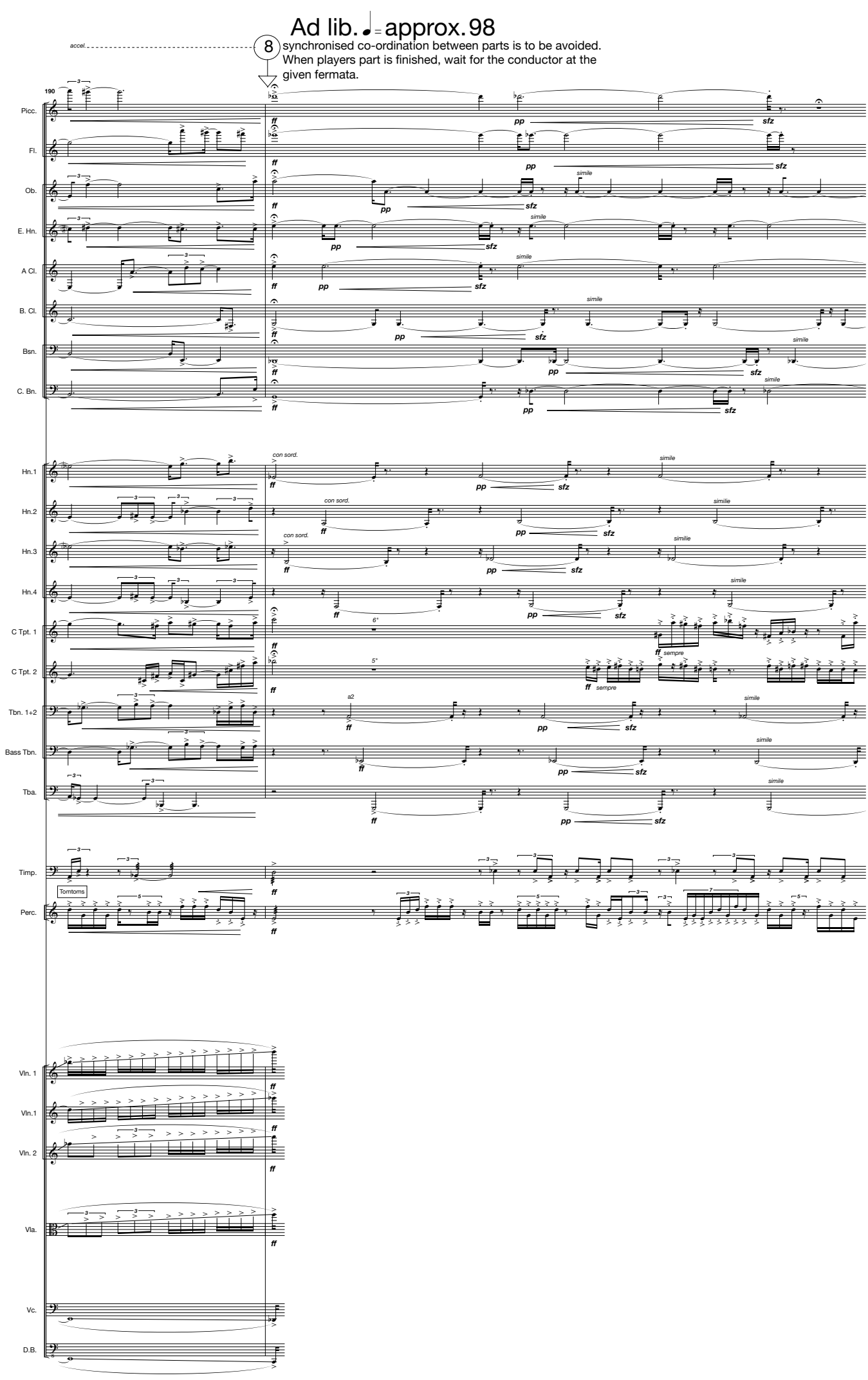

161
6
= 48
Duration of note is to last one full breath at ppp. Please imperceptibly reiterate note until end of marked line.
A Cl.
ppp
Duration of note is to last one full breath at ppp. Please imperceptibly reiterate note until end of marked line.
con sord.
C Tpt. 2
ppp
Repeat phrase until end of marked line.
6"
Timp.
mp
Tam tam
Crotales
Perc.
pp
mp
3
3
Hp.
mf
p
Brtne.
The dream-er knows he's mas-ter, As ev'-ry drea-mer has been
Synchronised co-ordination between string parts is to be avoided. Repeat given notes until conductors cue at b144. Duration of each semi-breve note for each player should equate to a full bow at ppp. At conductor's cue finish a full bow of the note arrived at.
The desired effect is a gradual drifting out of time leading to an independent dropping out of notes.
arco con sord.
Vln. 1
ppp
arco con sord.
Vln. 2
ppp
arco con sord.
Vla.
ppp
arco con sord.
Vc.
ppp


167
Duration of note is to last one full breath at ppp. Please imperceptibly reiterate note until end of marked line.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C Tpt. 2
Timp.
Crotales
Perc.
Hp.
Brtne.
Who ruled men's minds or bo-dies
Who had no will of
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
arco
pp
mp
mf
ppp


7 ♩= 76
174
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Cl. to stop repeat
Hn.1
C Tpt. 1
C Tpt. 2
Tba.
Trpt. to stop repeat
Timp.
Timp. to stop repeat
Crotales
Perc.
Hp.
Brtne.
ossia
their own Noth - - - ing the fu-ture bodes or the past has done
Strings to stop repeat
Vln. 1
Vln. 2
Vla.
Vc.
D.B.
senza.sord.
pizz.


180
Picc.
Fl.
Ob.
mf
E. Hn.
mf
A Cl.
B. Cl.
mf
Bsn.
mf
C. Bn.
a2
con sord.
ff
Hn. 1+3
a2
con sord.
ff
Hn. 2+4
C Tpt. 1
(con.sord.)
ff
C Tpt. 2
con sord.
mf
Trbn.1
con sord.
ff
Bass Tbn.
Tba.
Timp.
ff
Hp.
ff
ossia
Brtne.
can hurt The hour when the drea - mer walks A - live in the dream of his
Vln. 1
Vln. 2
Vla.


185
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn. 1+3
Hn.2
Hn.4
C Tpt. 1
C Tpt. 2
Trbn.1
Trbn.2
Bass Tbn.
Tba.
Timp.
Crotales
Perc.
Tomtoms
Hp.
Brtne.
heart.
Vln. 1
Vln.1
Vln. 2
Vla.
Vc.
D.B.
senza.sord.
a2
div.
arco


Ad lib. ♩= approx. 98
accel.
8
synchronised co-ordination between parts is to be avoided.
When players part is finished, wait for the conductor at the given fermata.
190
Picc.
Fl.
Ob.
E. Hn.
A Cl.
B. Cl.
Bsn.
C. Bn.
Hn.1
Hn.2
Hn.3
Hn.4
C Tpt. 1
C Tpt. 2
Tbn. 1+2
Bass Tbn.
Tba.
Timp.
Tomtoms
Perc.
Vln. 1
Vln.1
Vln. 2
Vla.
Vc.
D.B.
con sord.
simile
sempre
a2

9 **Ad lib.**

picc., fl., ob., eh., cl. to whistle any note with the mouth and slowly glissando downwards. Note should be sustained until the baritone has finished his narration, then whistle- notes should gradually stop

192

Picc. *pp*

Fl. *pp* *pp*

Ob. *pp*

E. Hn. *pp*

A Cl. *pp*

B. Cl.

Bsn.

C. Bn.

Hn.1

Hn.2

Hn.3

Hn.4

C Tpt. 1

C Tpt. 2

Tbn. 1+2

Bass Tbn.

Tba.

Timp. *drag a super-ball mallet from the centre of the skin to midway for about 5"* *pp*

Tomtoms

Perc. Low sus. cymbal *drag a super-ball mallet from the centre of the skin to midway for about 5"* *pp*

Hp. *pp*

strings to sustain until after whistles stop

Brtne.

[spoken]

That a man lies dead on the snow and another man's steps are slowing
And the barren plain has no end and the iron wind is blowing...

Vln.1 *ppp*

Vln.1 *ppp*

Vln.2 *ppp*

Vln.2

Vla. *ppp*

Vla.

Vc. *ppp*

D.B. *ppp*

Fire on the Snow Suite

for 13 solo strings

Instrumentation

8 Violins

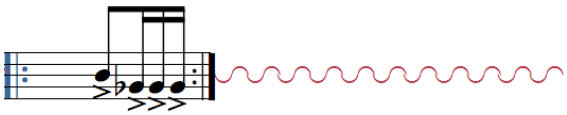
2 Violas

2 Cellos

Double Bass

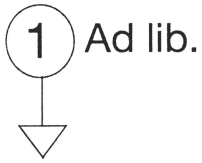
duration 12 minutes

Performance notes



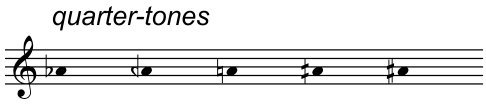
Phrases within the repeats are to be played approximately in the given tempo with a deliberate attempt to be un-synchronised. If there is a change at the next cue, play up to the end of the repeat and either stop or continue as the part dictates.

Phrases within the repeats are to be played approximately in the given tempo with a deliberate attempt to be un-synchronised. Stop immediately when indicated.



Ad. Lib. section – All Ad.Lib. cues are marked with a downwards arrow. The conductor gives a downbeat for this section and ALL players must play approximately in the previous or given tempo with a deliberate attempt to be un-synchronised (for a string section ALL players should play independently from each other). When the individual players parts are finished, wait for the next cue either on a paused note or rest as indicated.

Semibreves with a fermata in an **Ad.Lib. Section** (either notes or rests) are not necessarily four beats. They are to be treated as a fermata that waits for the next cue.

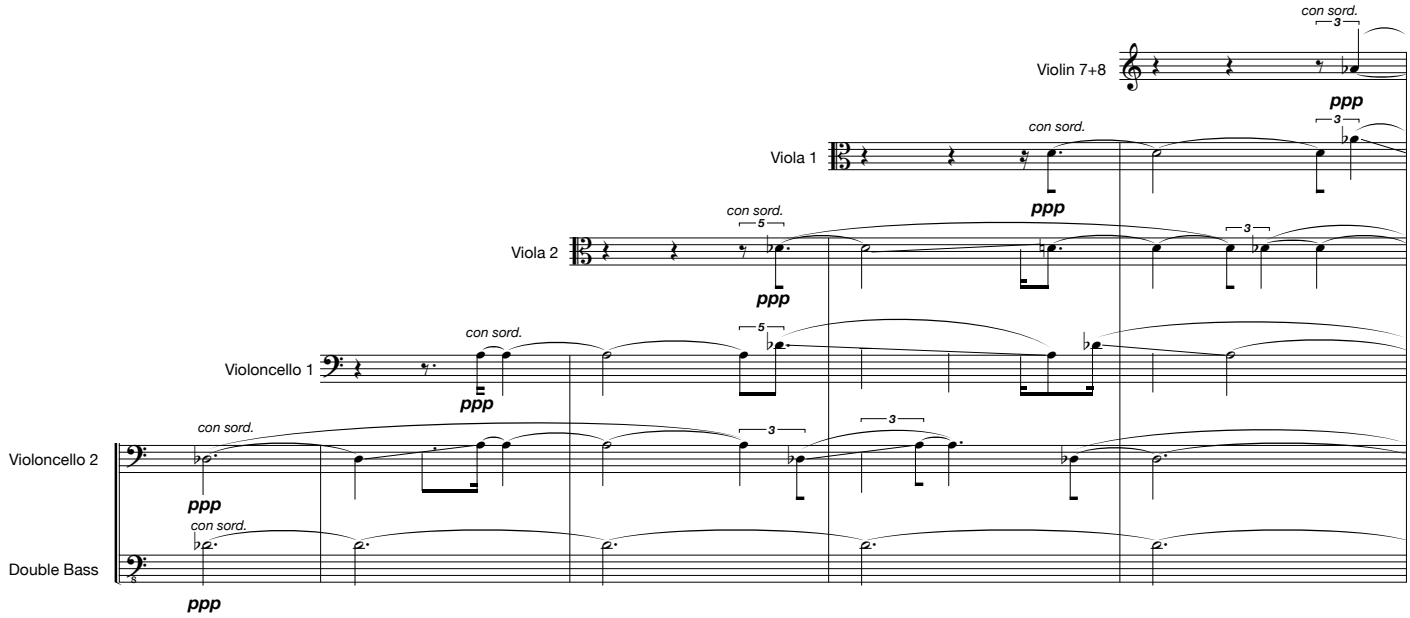


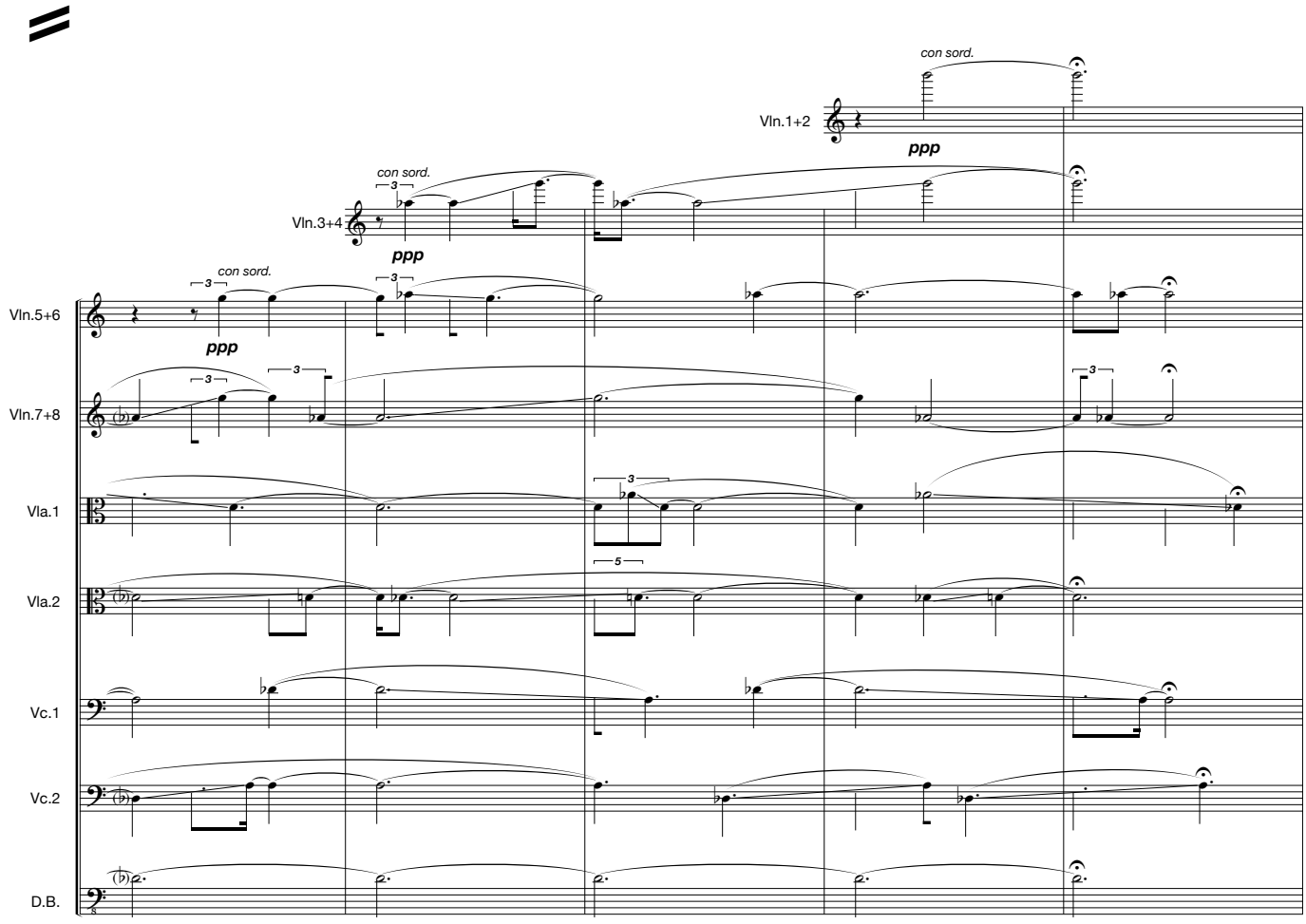
left hand cue (from conductor)

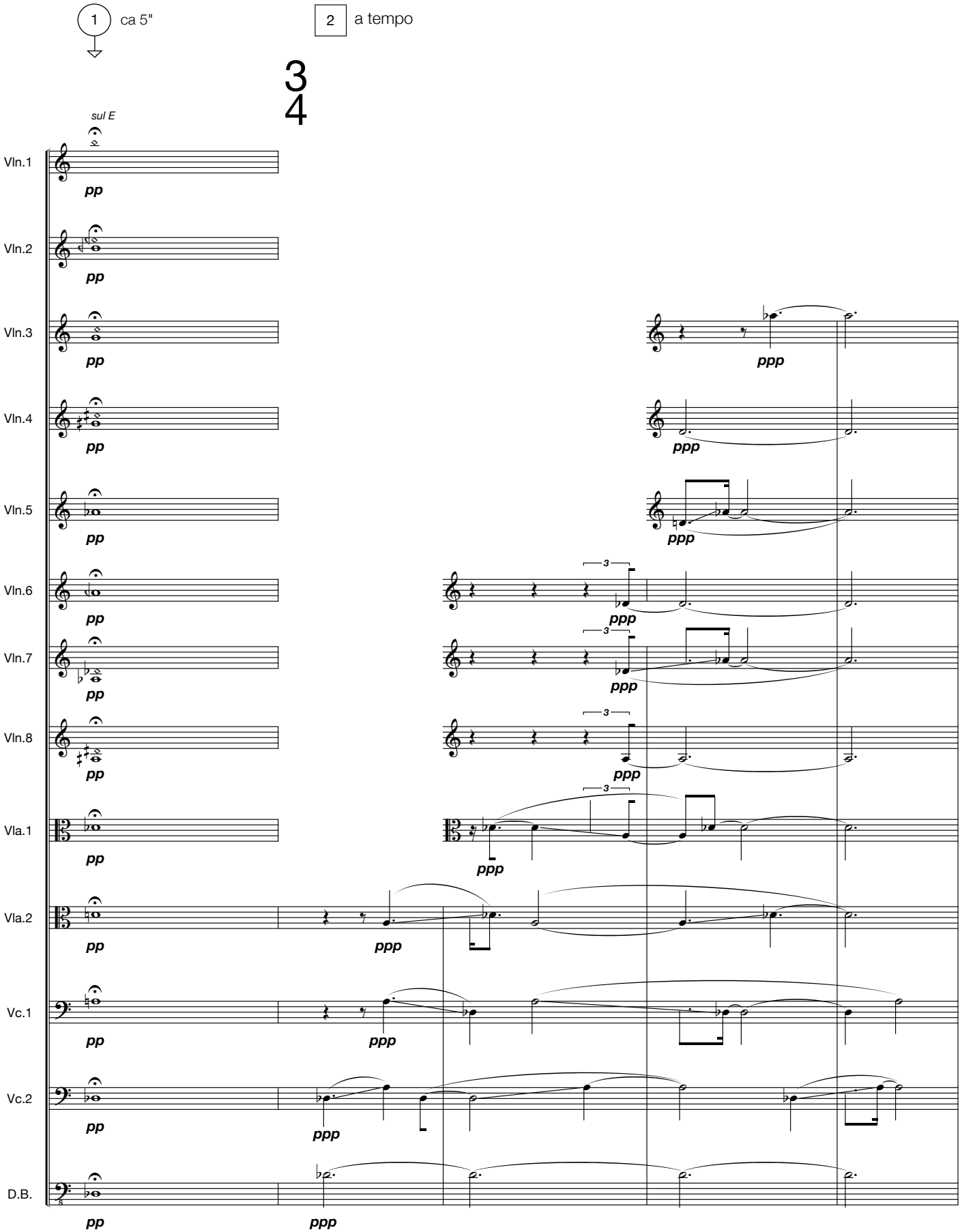
Bowing – aside from bowing indications in the score, any note duration that needs to be re-articulated should be done so at the marked dynamic.

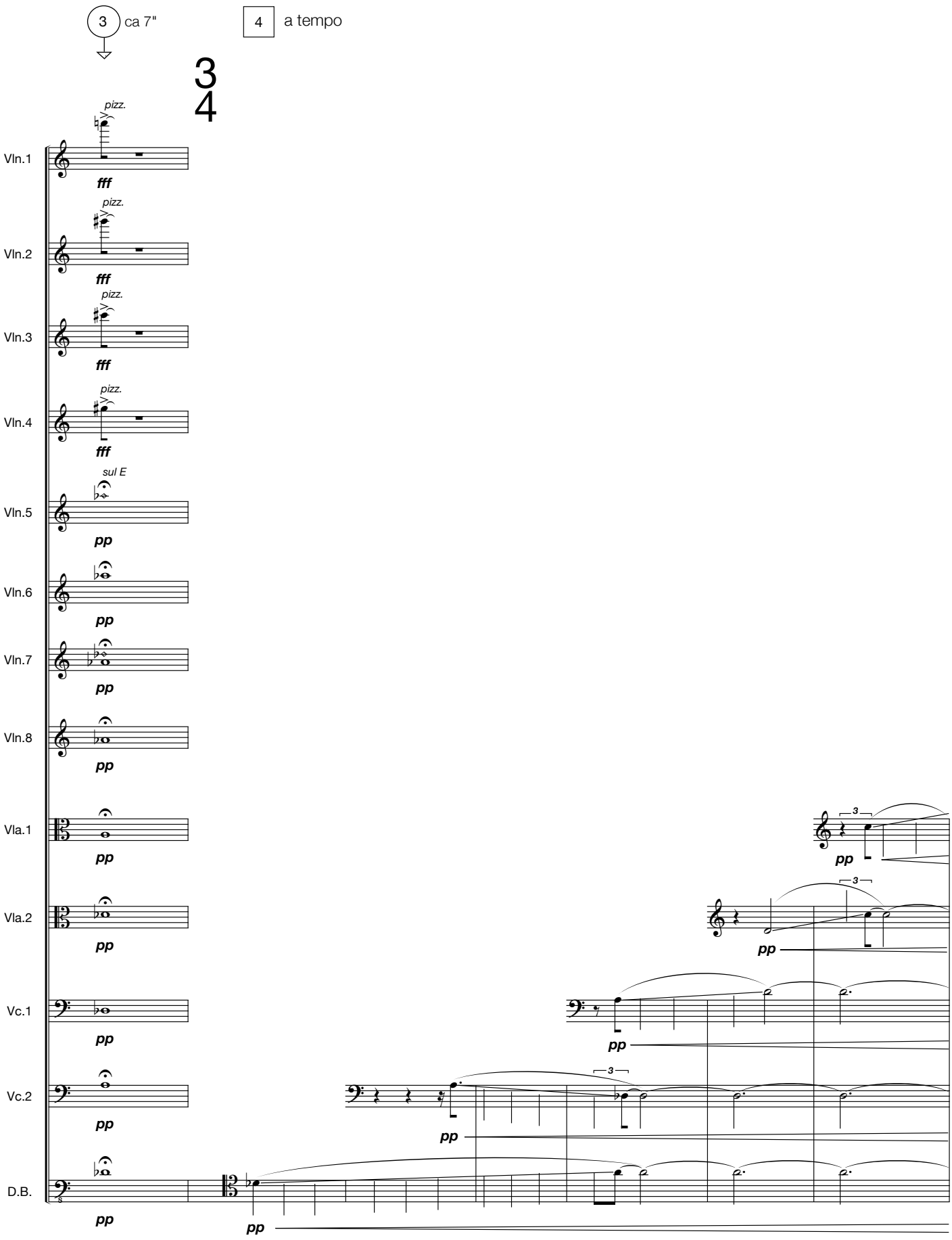
Fire on the Snow

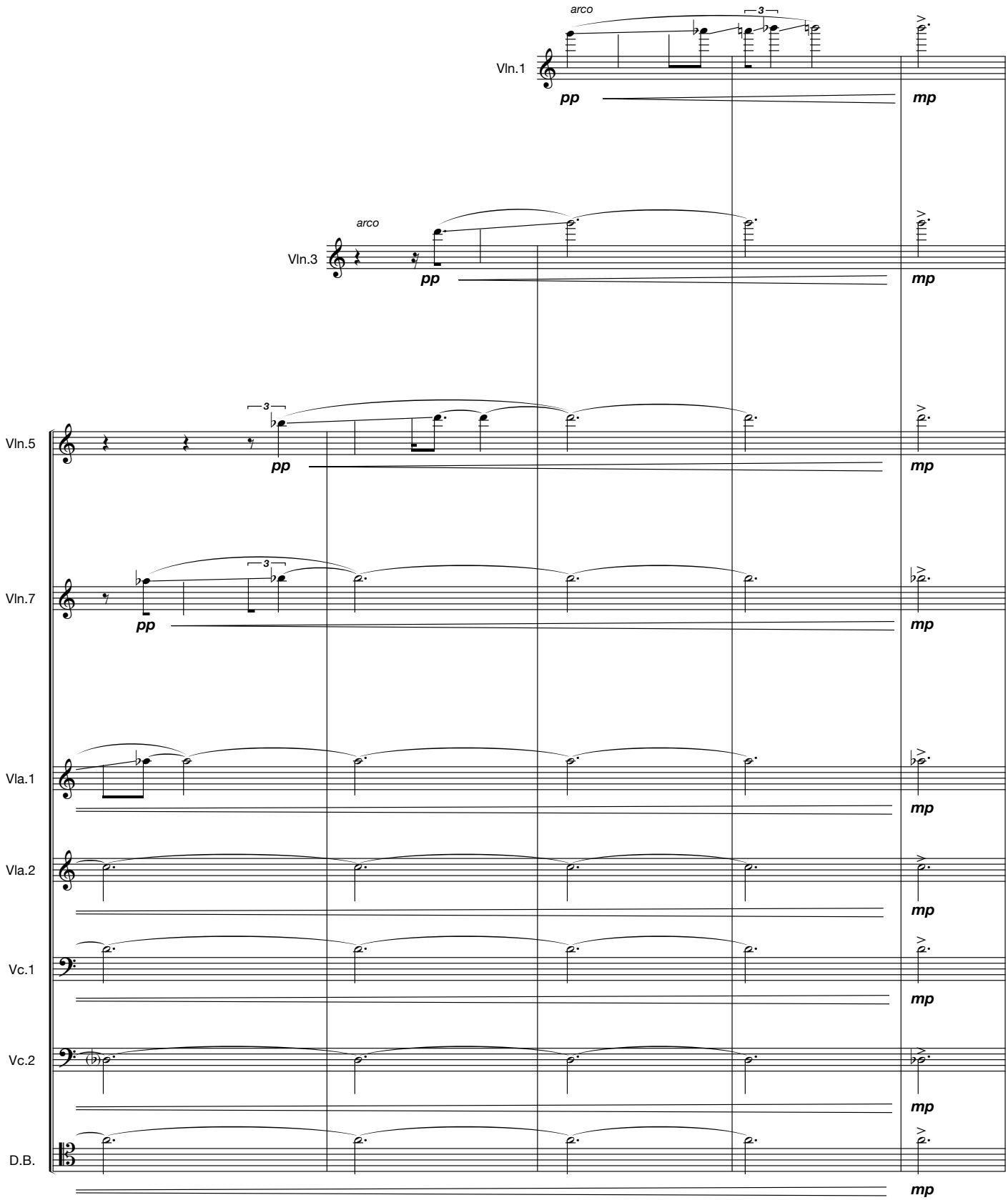
suite for 13 solo strings

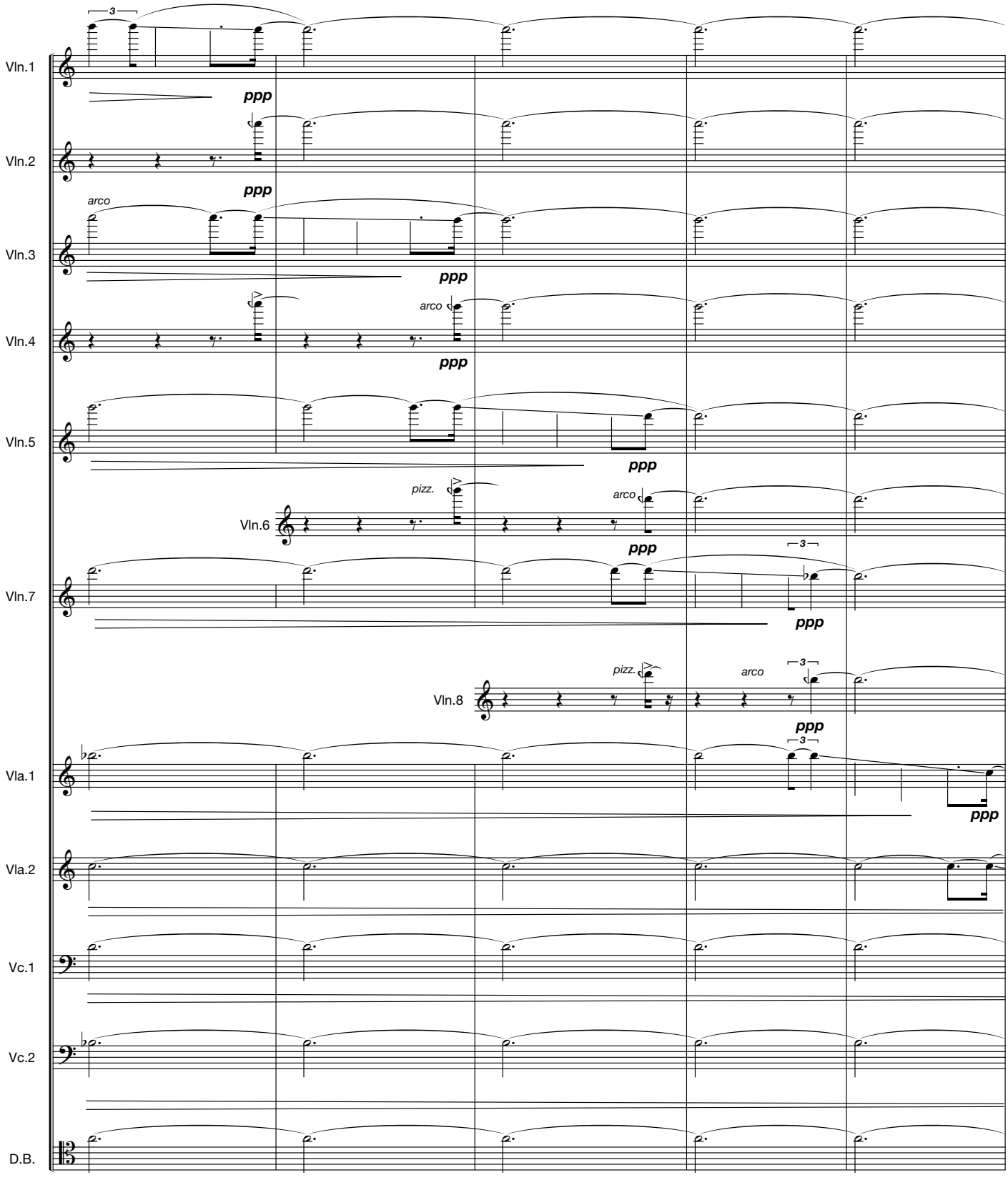


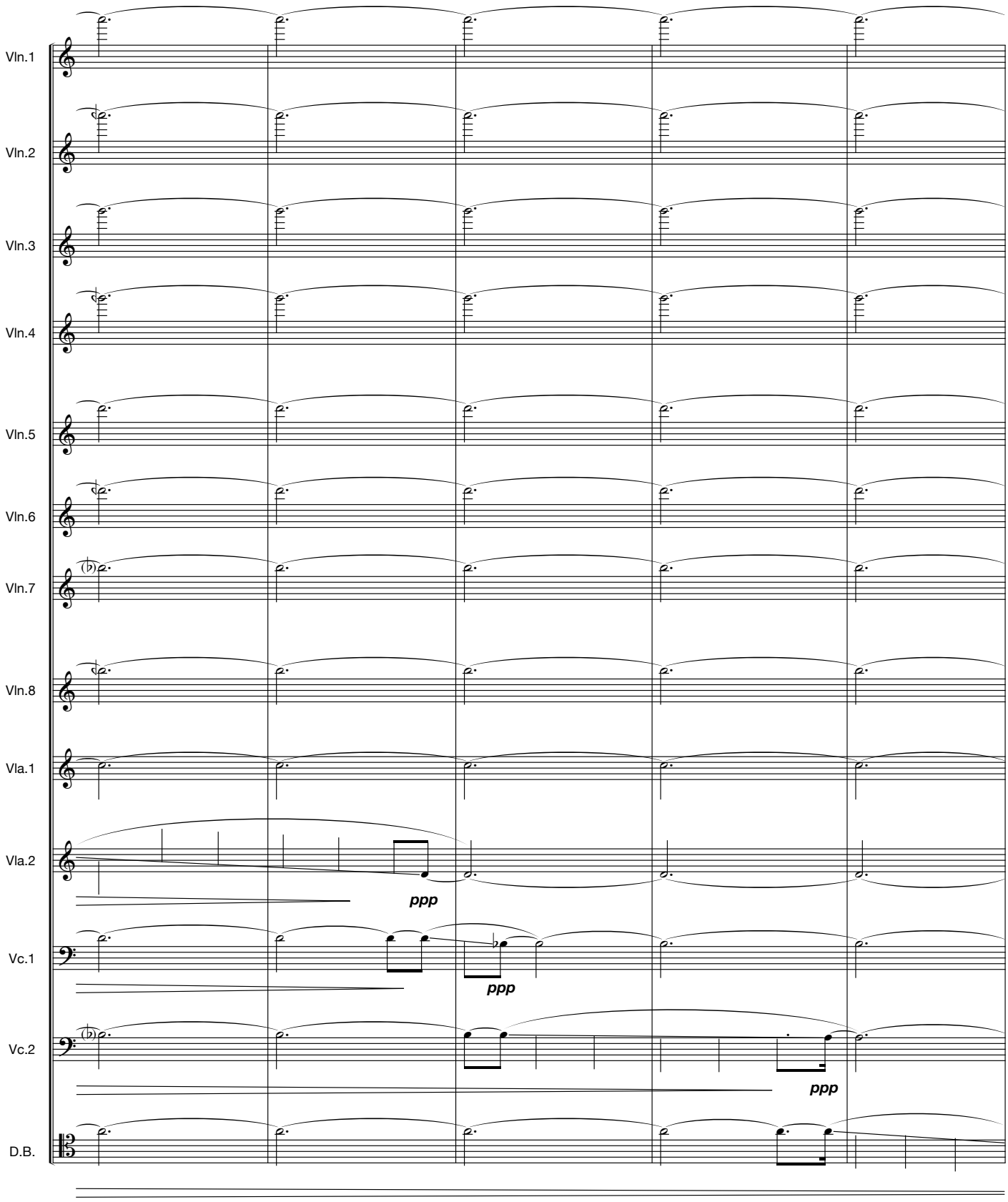


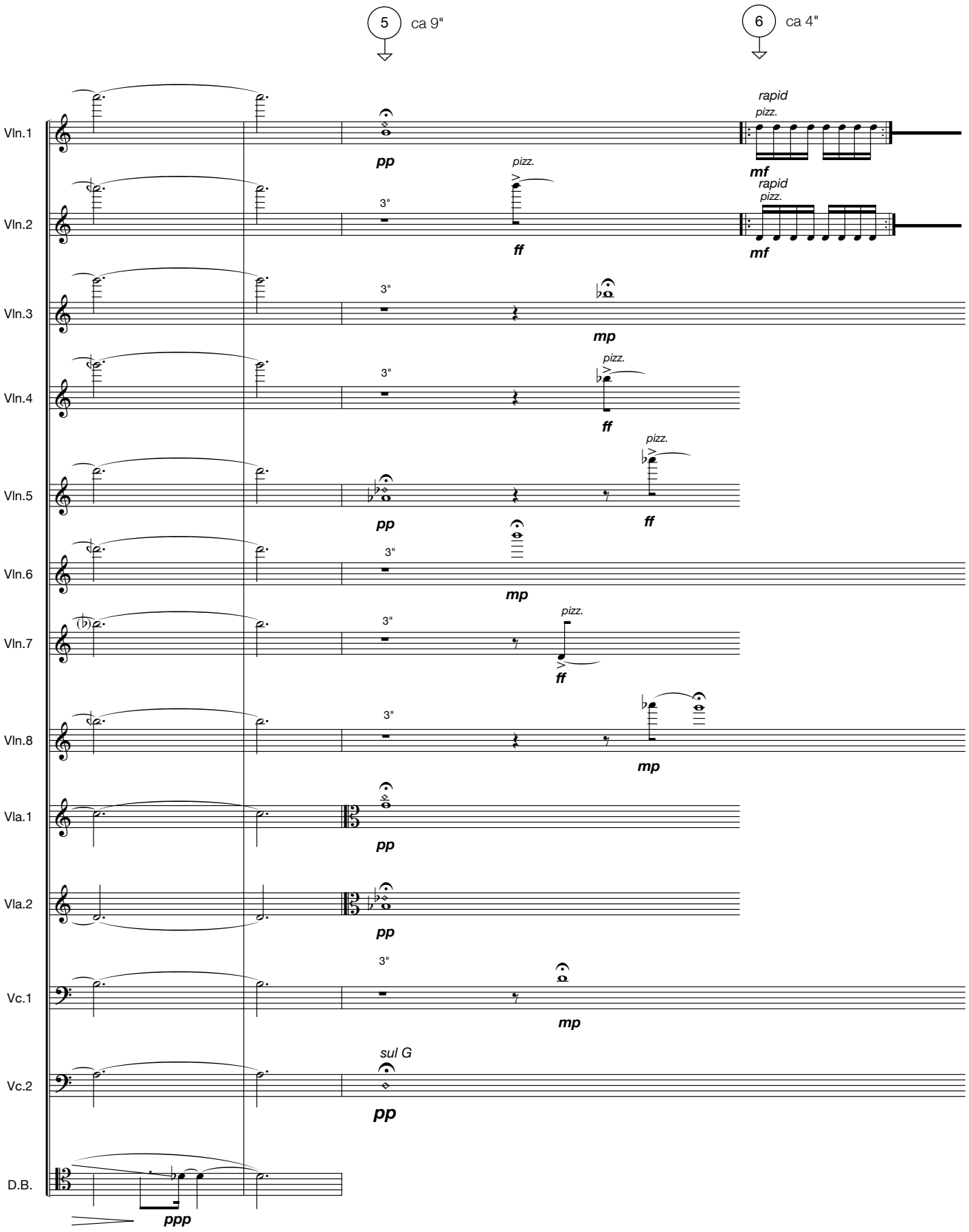

1
ca 5"
2
a tempo
3
4
sul E
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pp
ppp

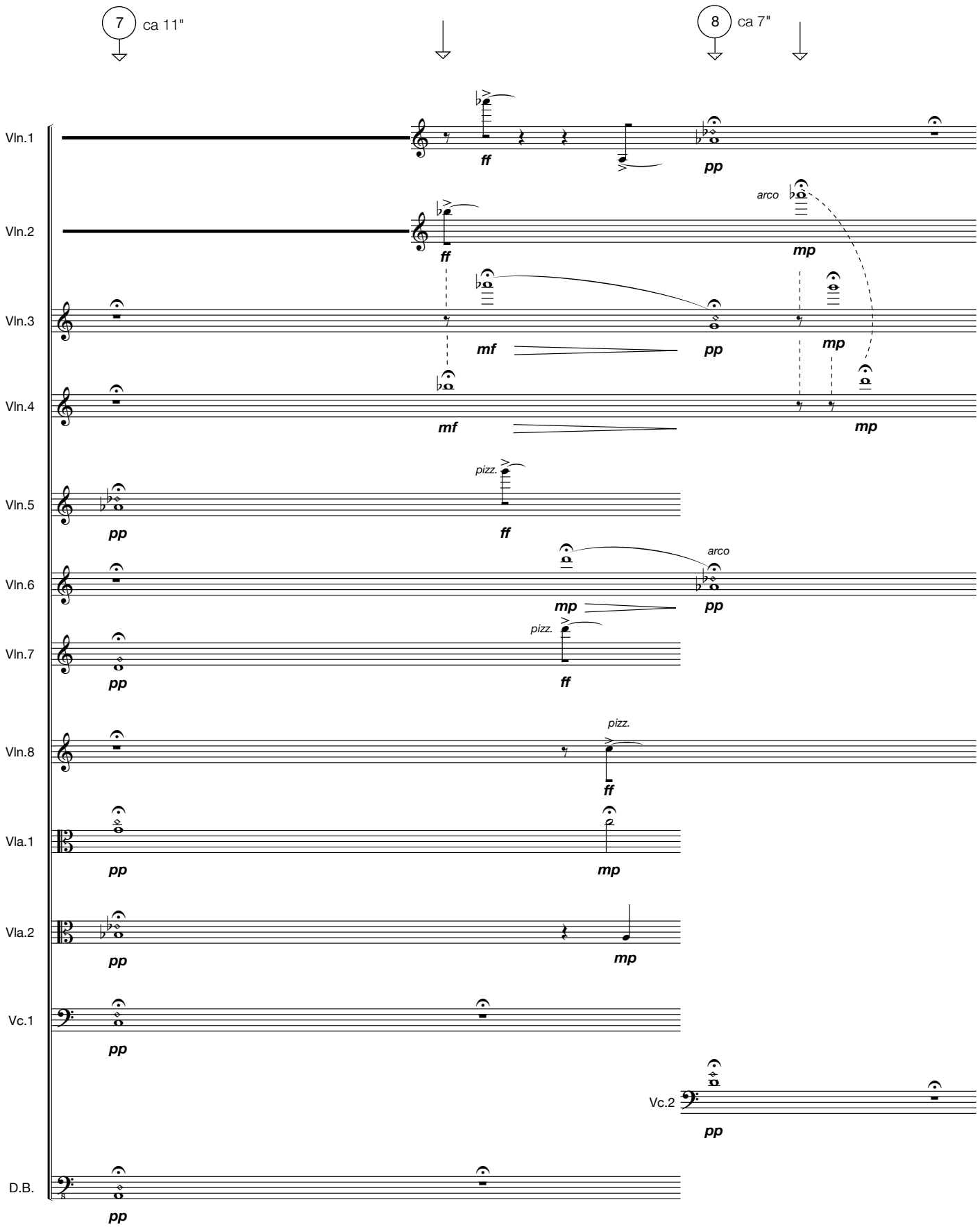

3
ca 7"
4
a tempo
3
4
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
fff
sul E
pp
3

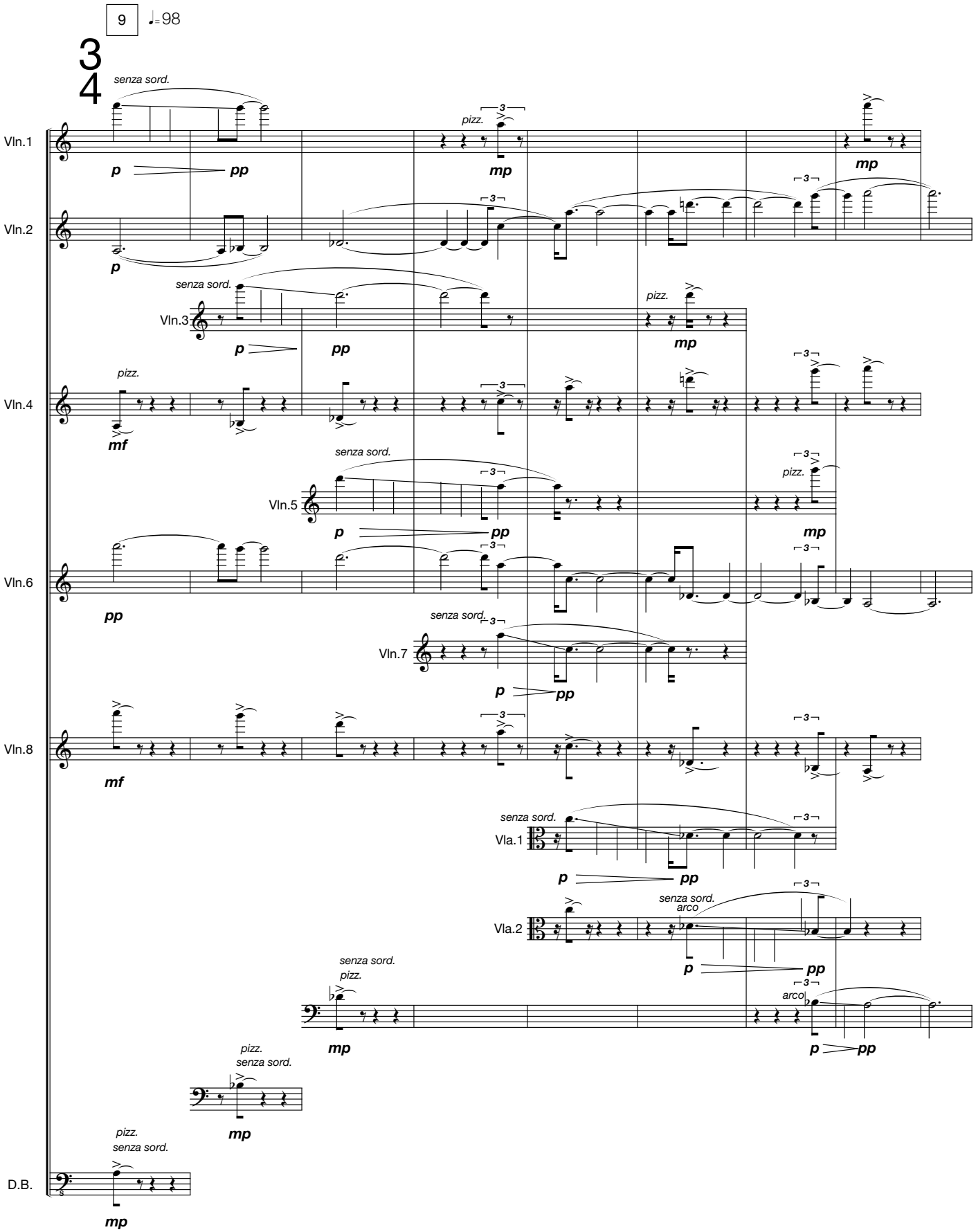

arco
3
Vln.1
pp
mp
arco
Vln.3
pp
mp
3
Vln.5
pp
mp
3
Vln.7
pp
mp
Vla.1
mp
Vla.2
mp
Vc.1
mp
Vc.2
mp
D.B.
mp

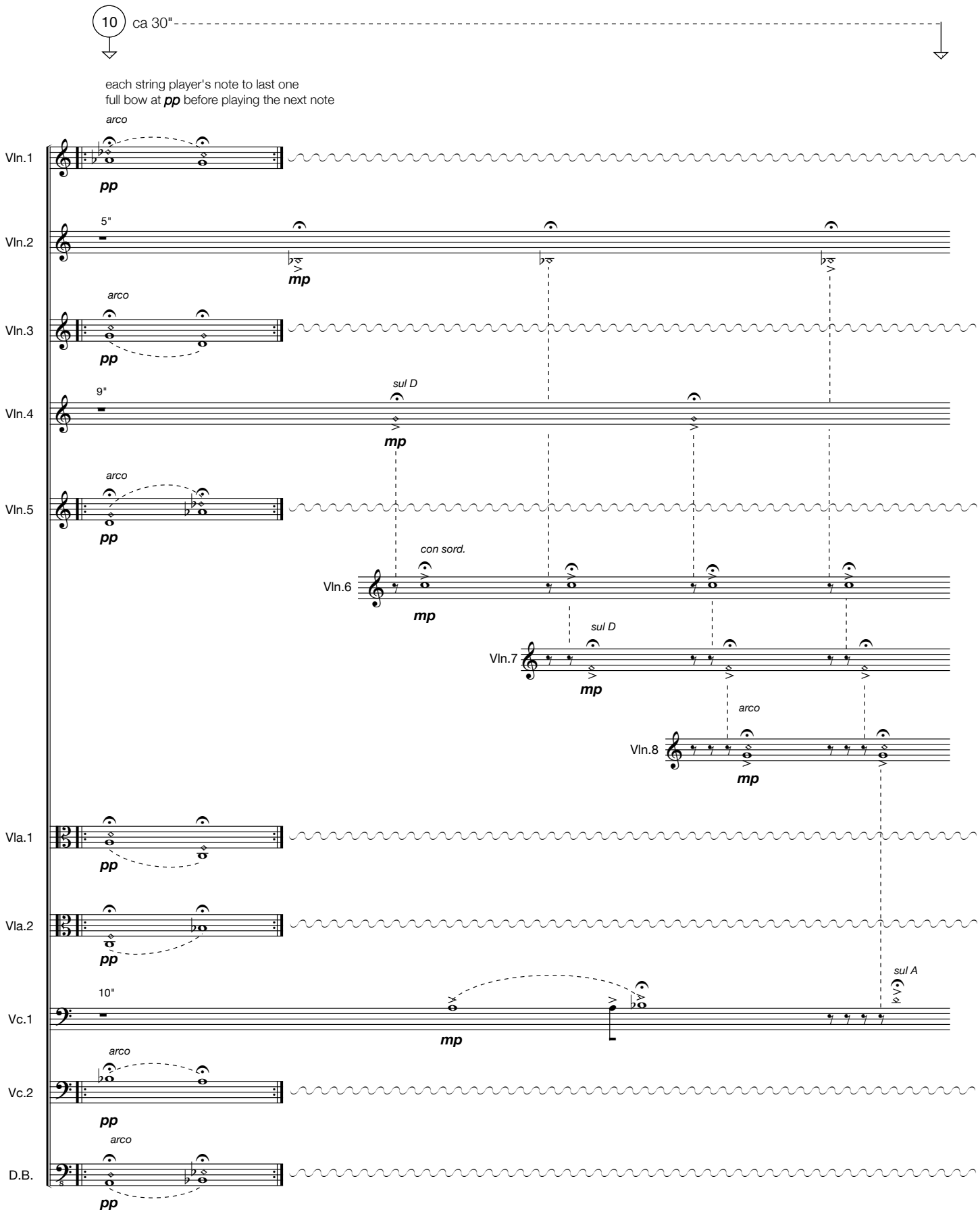

Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
ppp
arco
pizz.
3

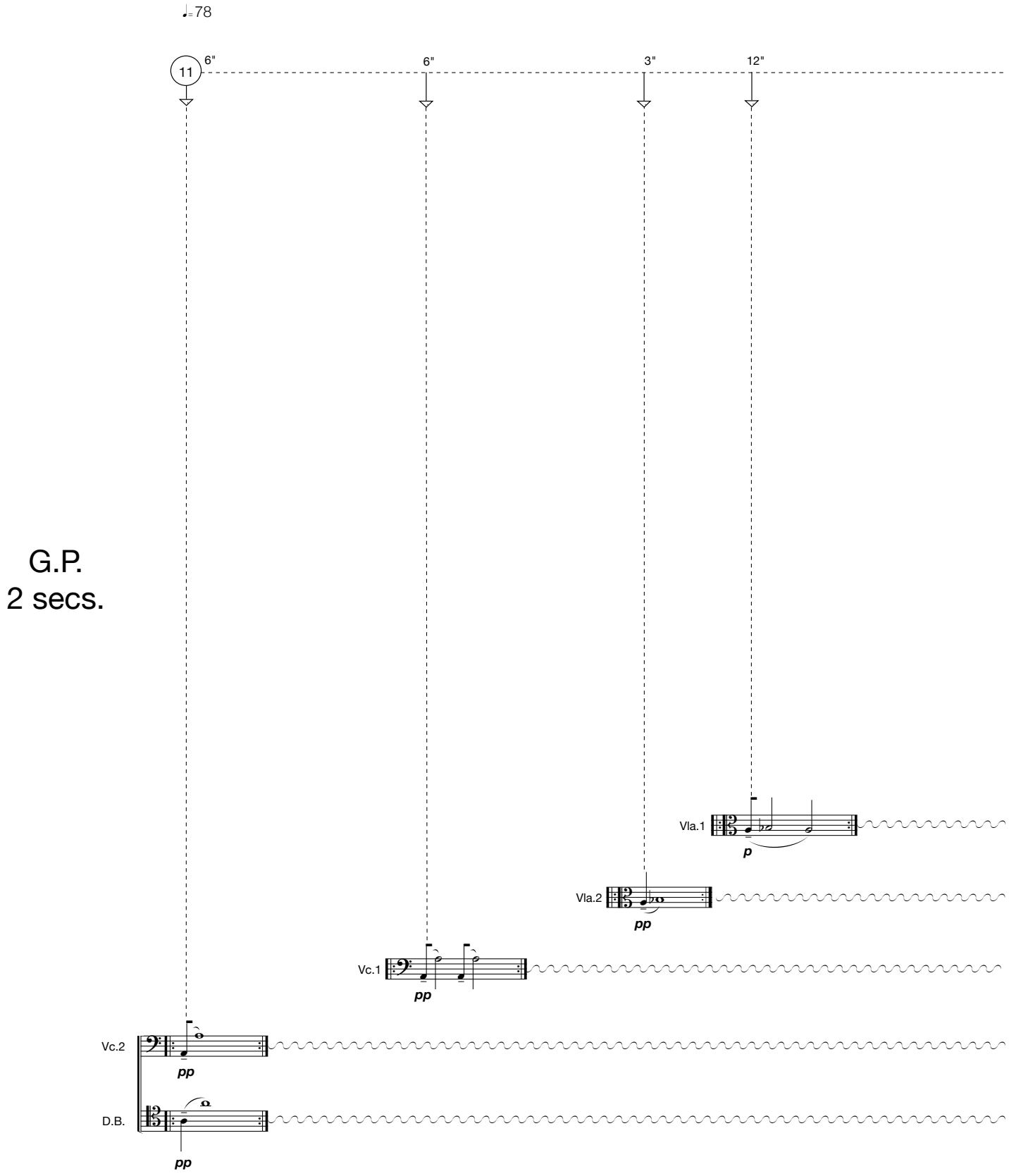

Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
ppp
ppp
ppp

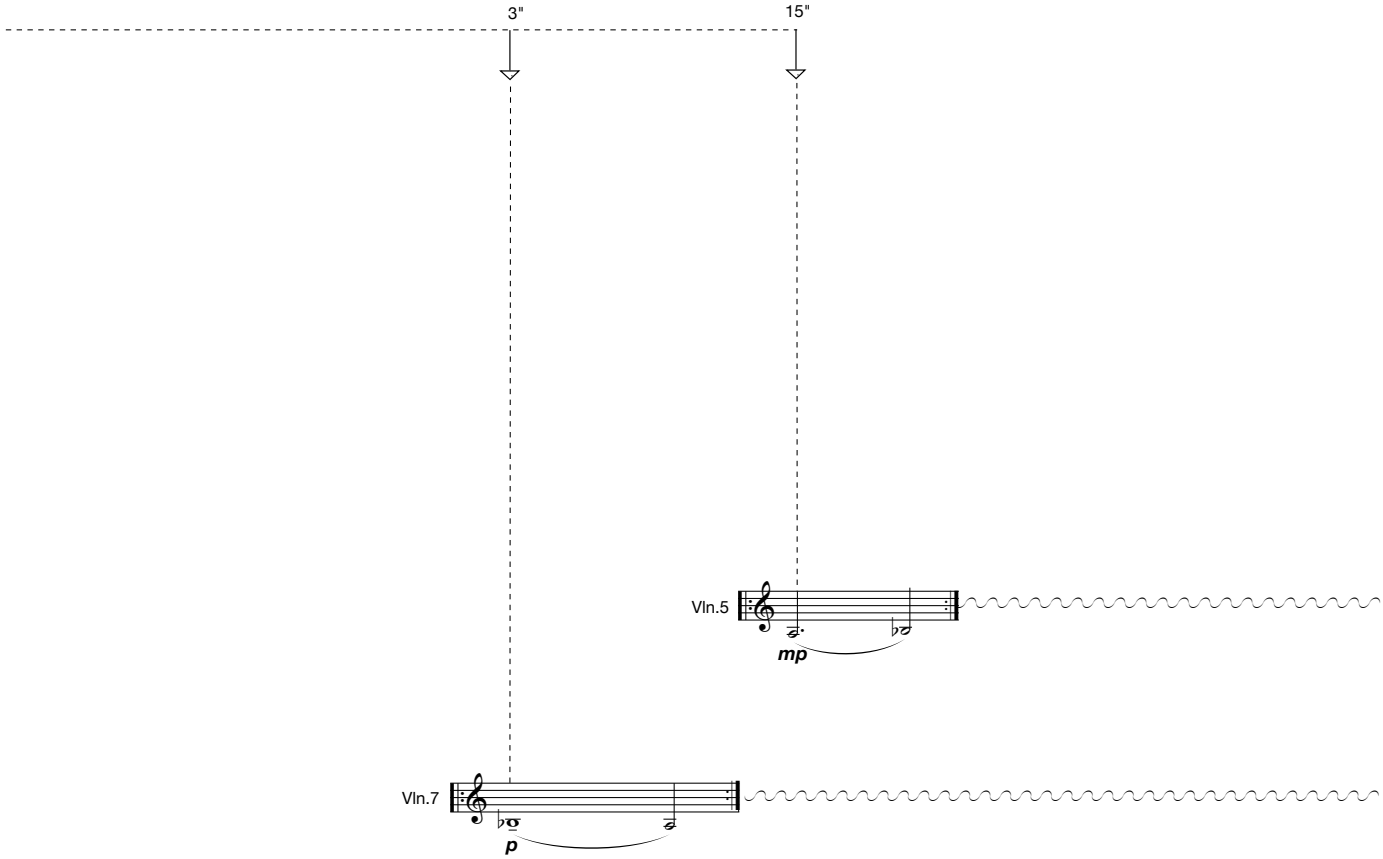

5
ca 9"
6
ca 4"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
rapid
pizz.
mf
pizz.
ff
3"
mp
pizz.
ff
pizz.
ff
pp
mp
3"
pizz.
ff
3"
mp
pp
pp
3"
mp
sul G
pp
ppp

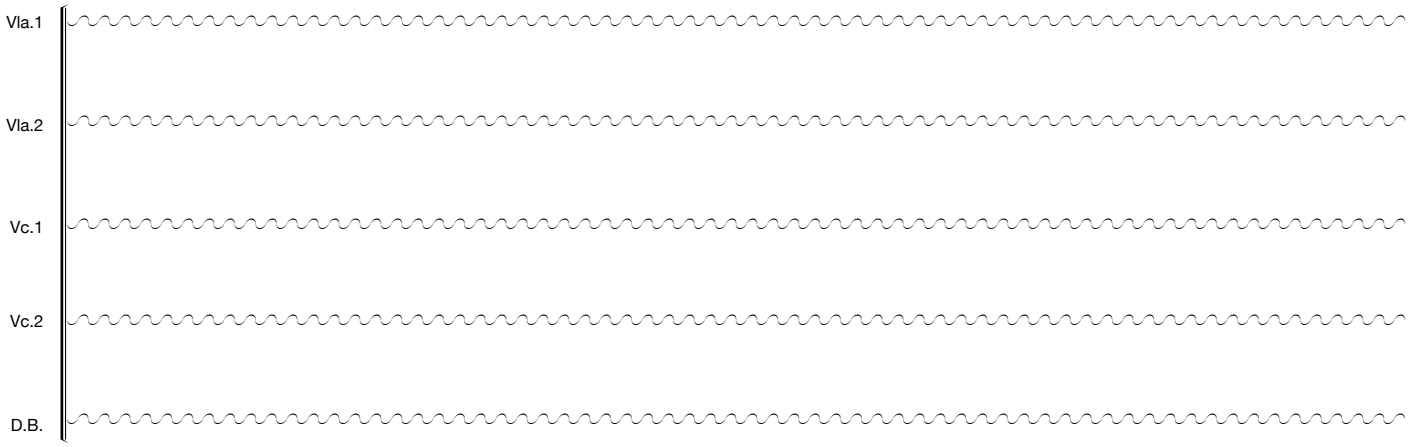

7
ca 11"
8
ca 7"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
arco
pizz.

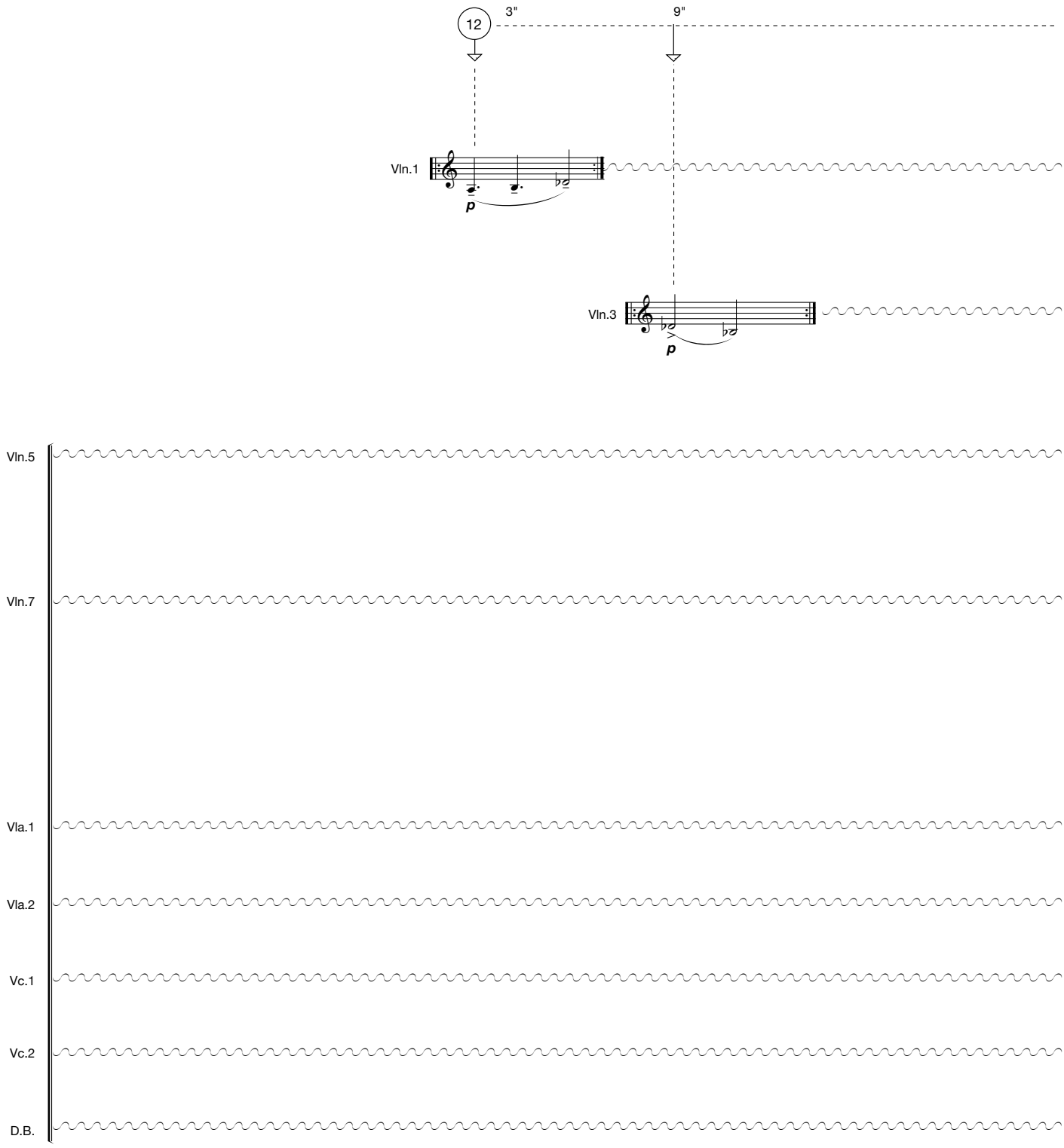

9
♩= 98
3
4
senza sord.
pizz.
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
arco
D.B.
p
pp
mp
mf

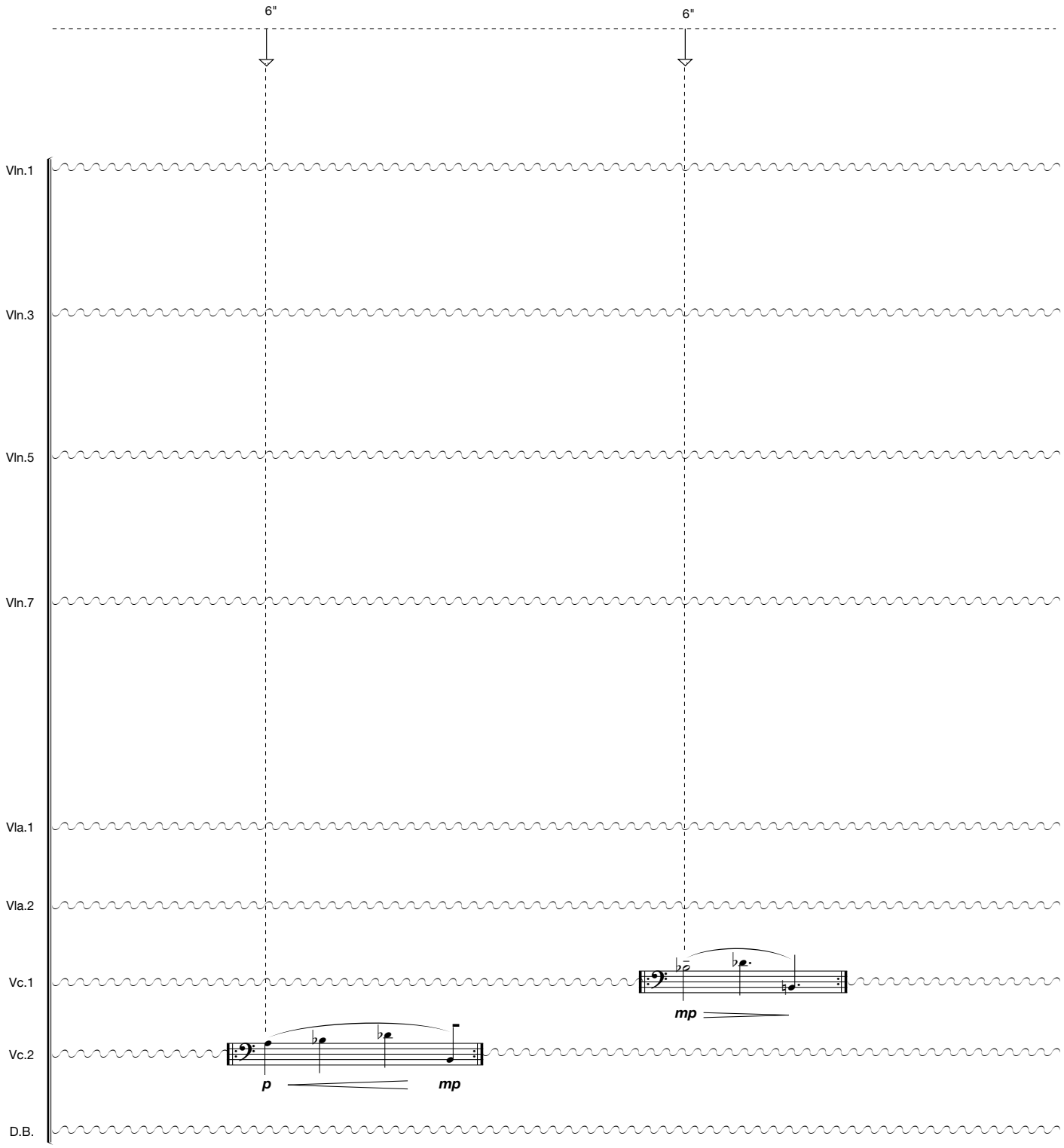

10
ca 30"
each string player's note to last one
full bow at pp before playing the next note
arco
Vln.1
pp
5"
Vln.2
mp
arco
Vln.3
pp
9"
sul D
Vln.4
mp
arco
Vln.5
pp
con sord.
Vln.6
mp
sul D
Vln.7
mp
arco
Vln.8
mp
Vla.1
pp
Vla.2
pp
10"
sul A
Vc.1
mp
arco
Vc.2
pp
arco
D.B.
pp

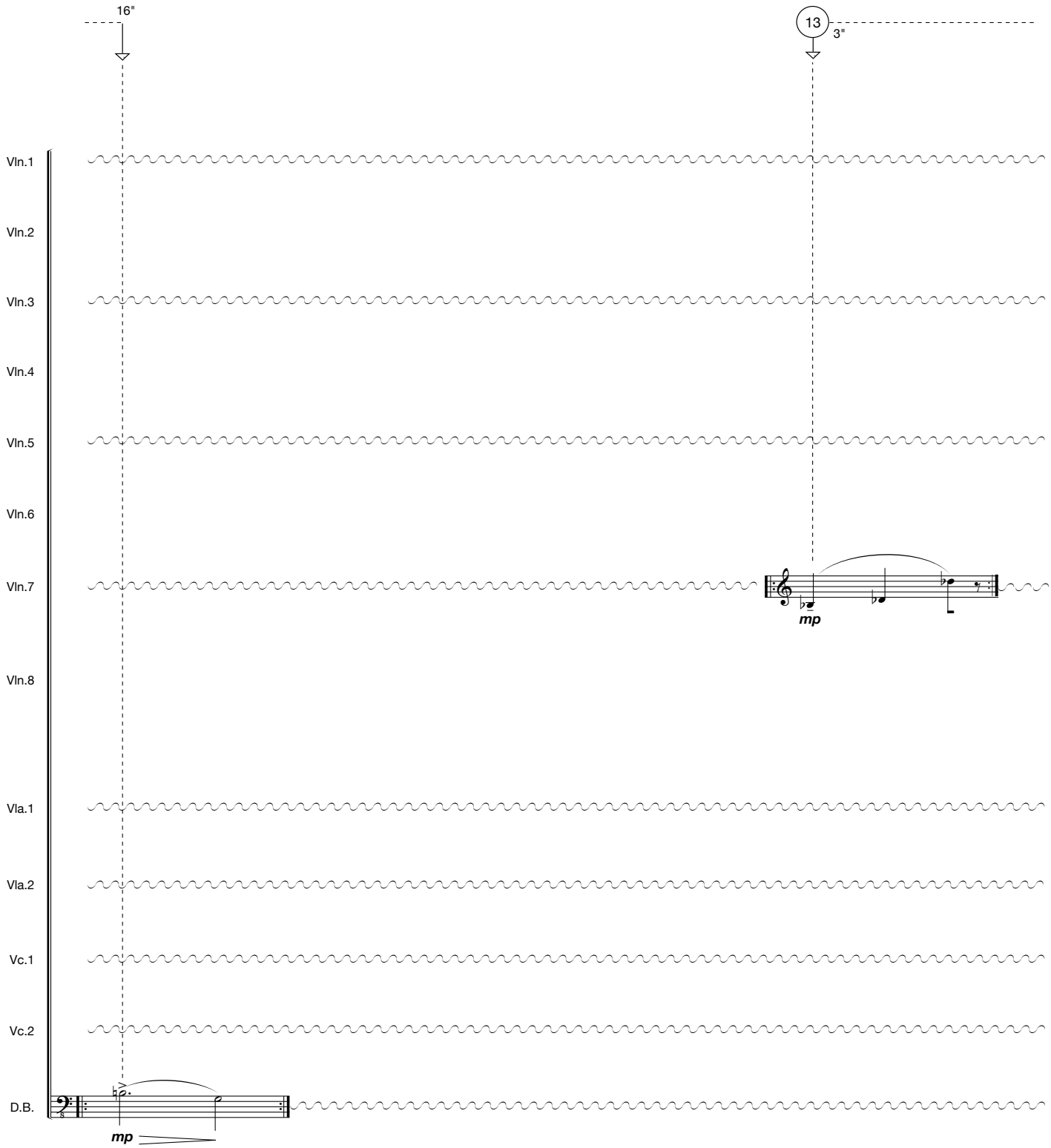

♩= 78
11
6"
6"
3"
12"
G.P.
2 secs.
Vla.1
p
Vla.2
pp
Vc.1
pp
Vc.2
pp
D.B.
pp

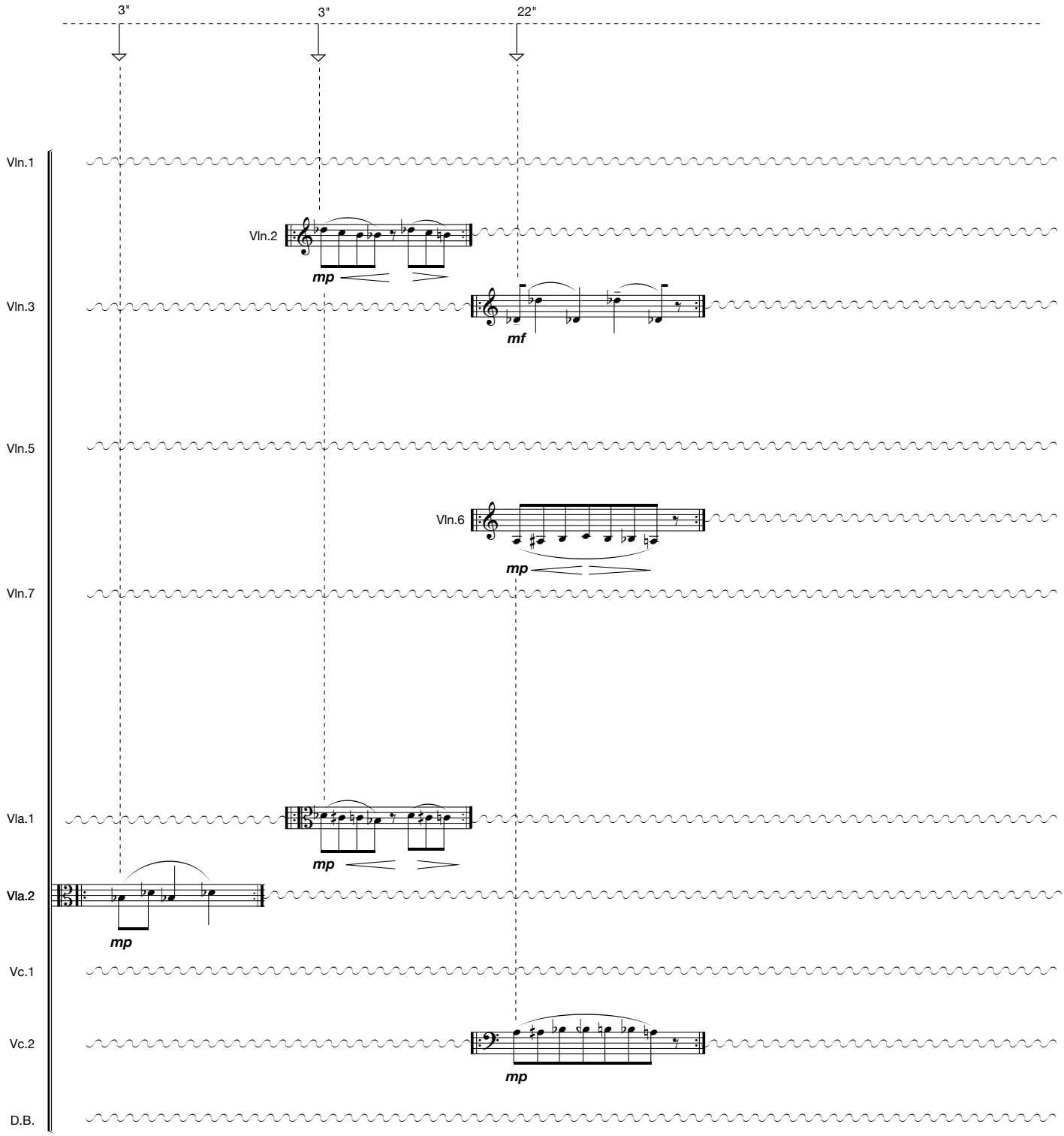

3"
15"
Vln.5
mp
Vln.7
p


Vla.1
Vla.2
Vc.1
Vc.2
D.B.


12
3"
9"
Vln.1
p
Vln.3
p
Vln.5
Vln.7
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


6"
6"
Vln.1
Vln.3
Vln.5
Vln.7
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
p
mp
mp


16"
13
3"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp
mp


3"
3"
22"
Vln.1
Vln.2
mp
Vln.3
mf
Vln.5
Vln.6
mp
Vln.7
Vla.1
mp
Vla.2
mp
Vc.1
Vc.2
mp
D.B.

14 ca 13" until next cue **15**

Vln.1

Vln.2

Vln.3

Vln.4

mp

Vln.5

Vln.6

Vln.7

Vln.8

mp

Vla.1

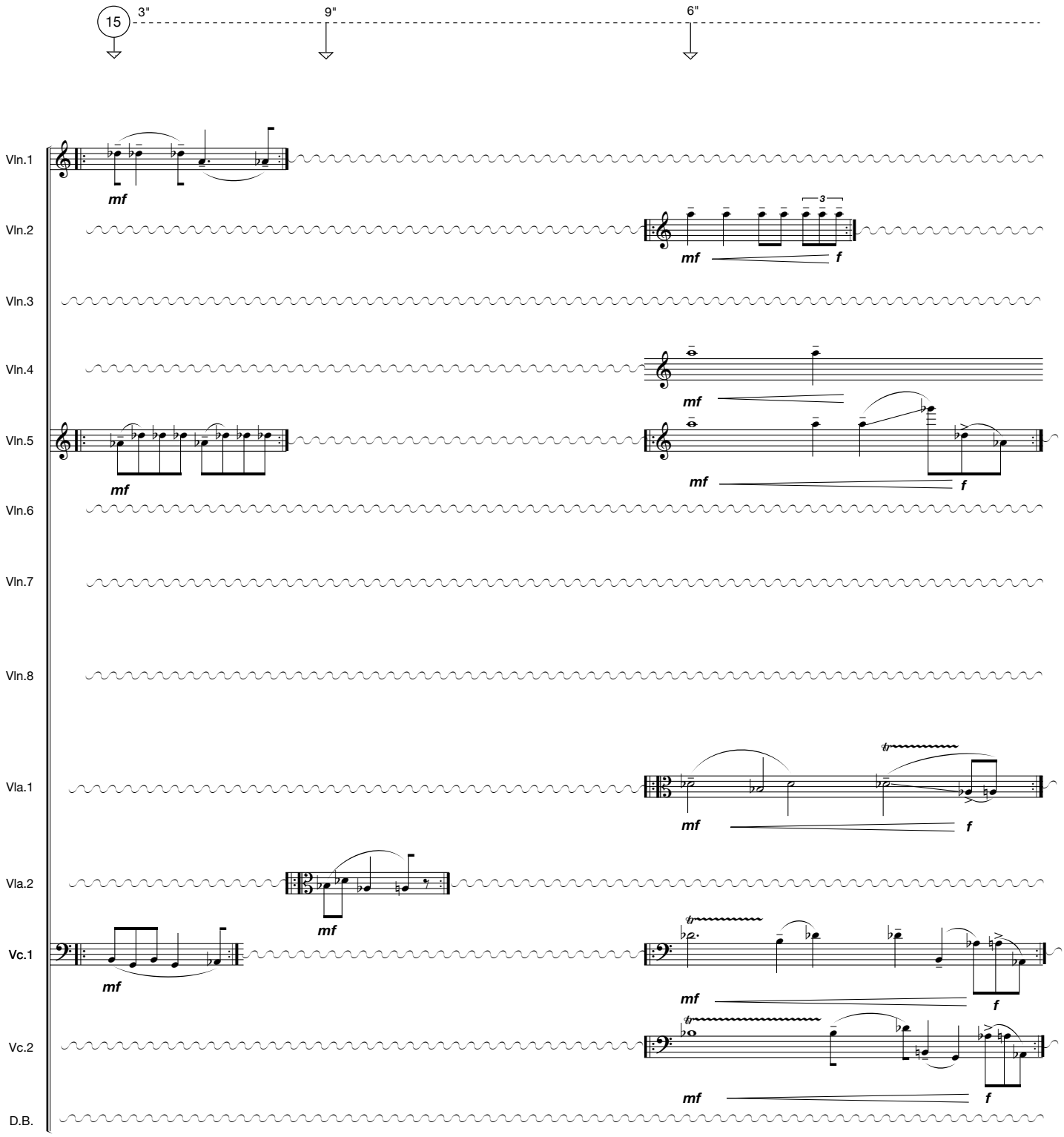
Vla.2

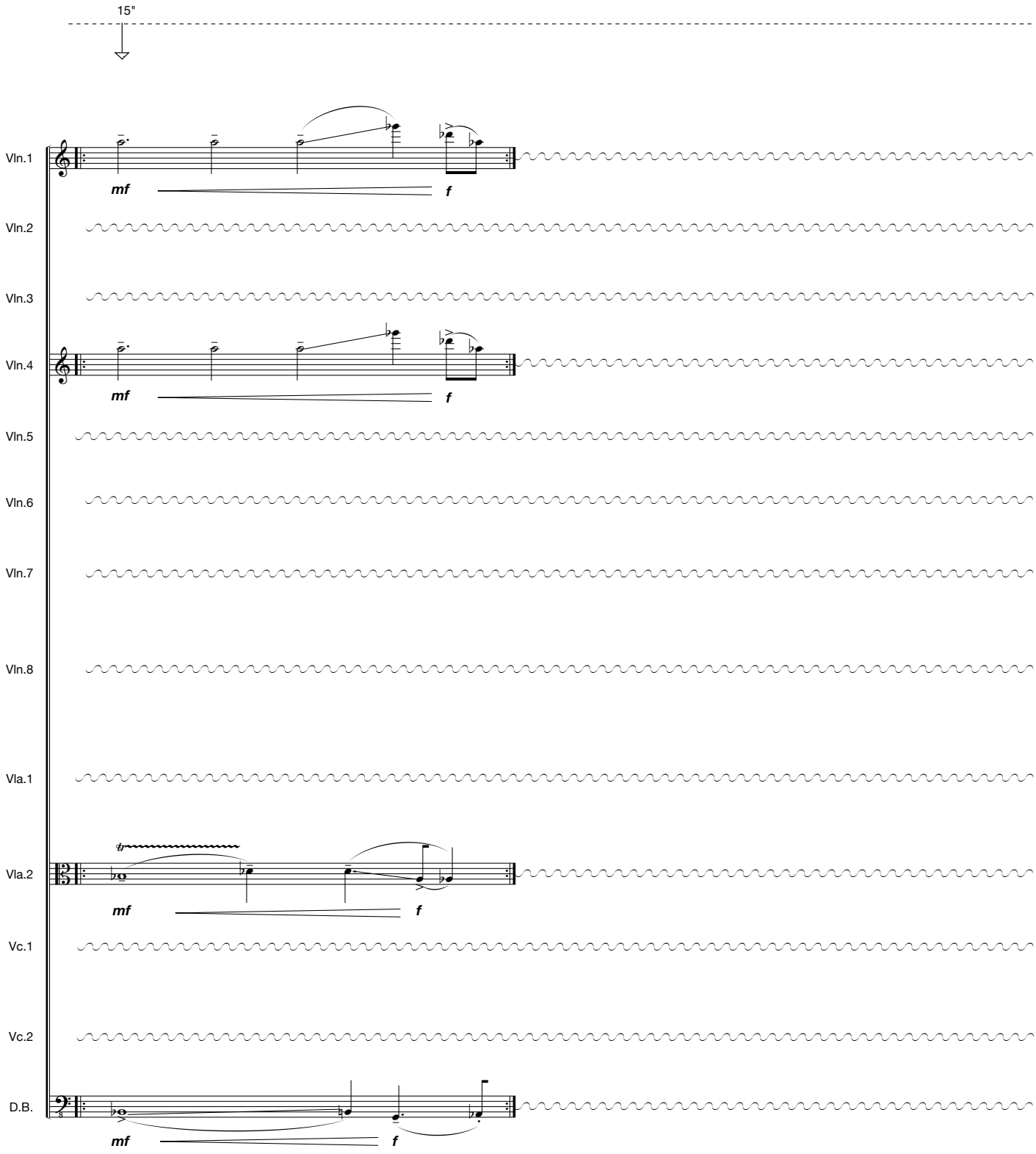
Vc.1

Vc.2

D.B.

mf


15
3"
9"
6"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mf
f
3
tr


15"
Vln.1
mf
f
Vln.2
Vln.3
Vln.4
mf
f
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
mf
f
Vc.1
Vc.2
D.B.
mf
f

18"

Vln.1

Vln.2

Vln.3

Vln.4

Vln.5

Vln.6

Vln.7

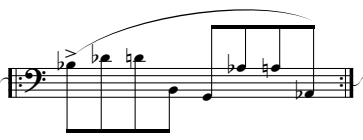
Vln.8

Vla.1

Vla.2

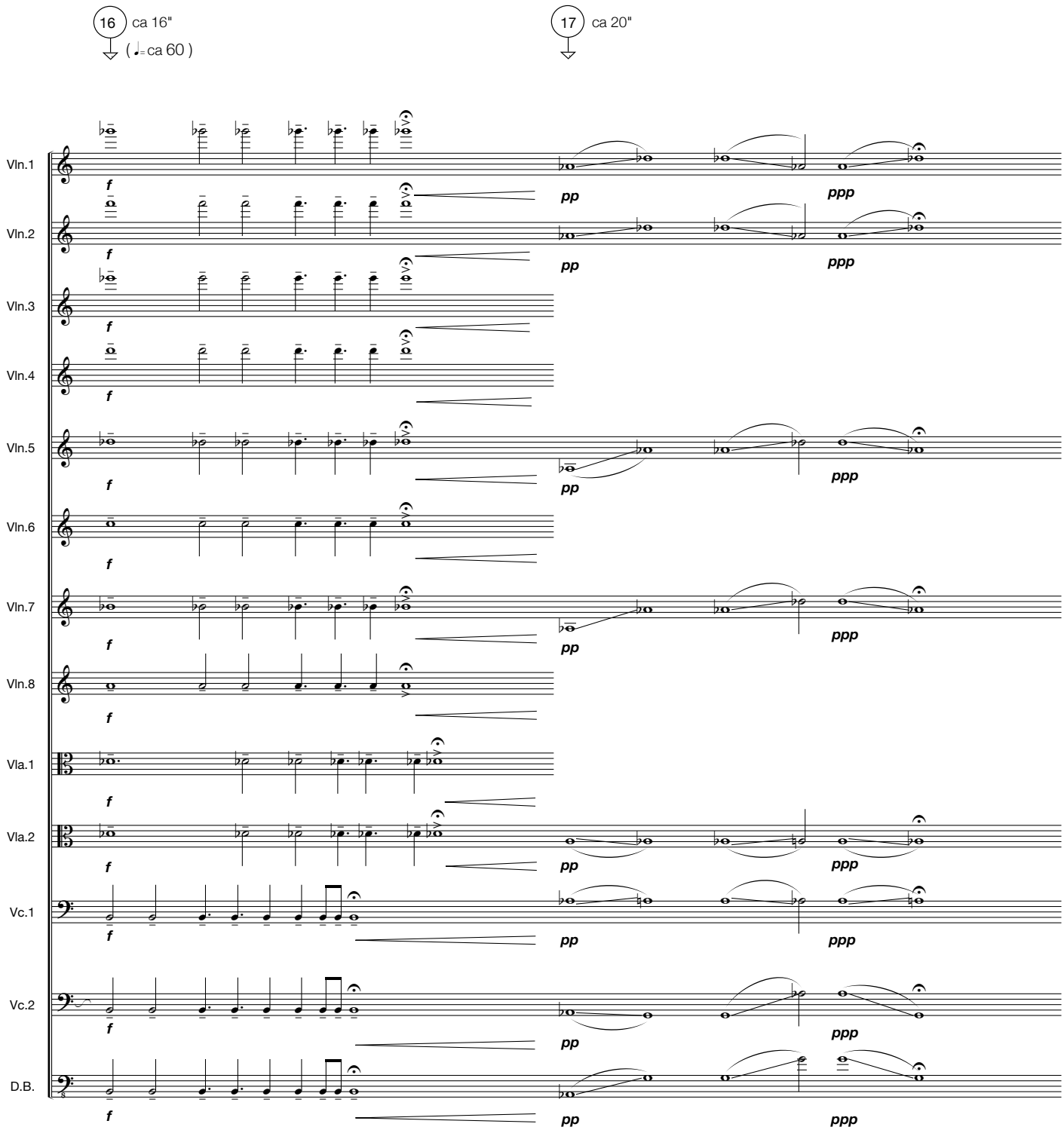
Vc.1

Vc.2

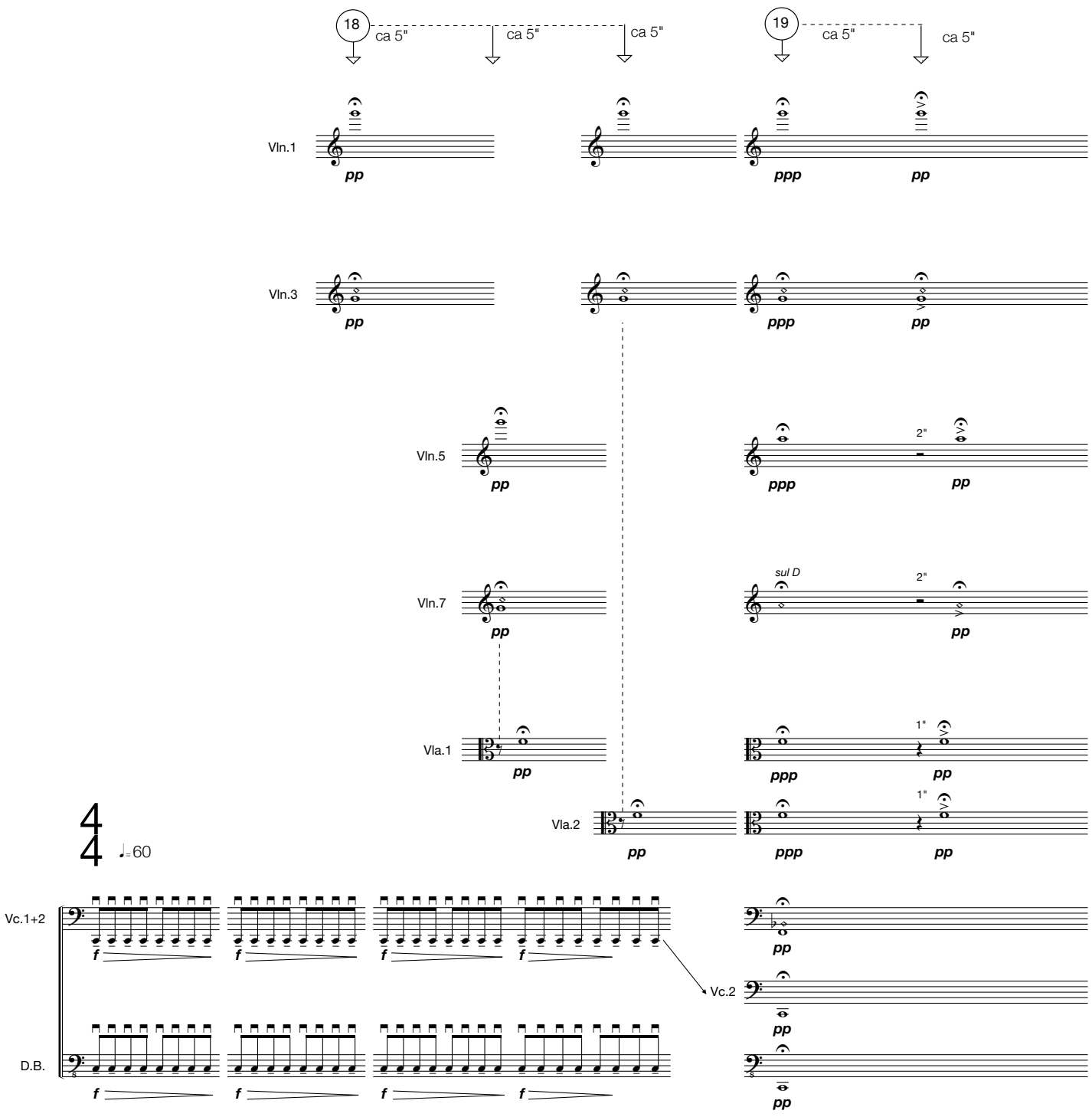


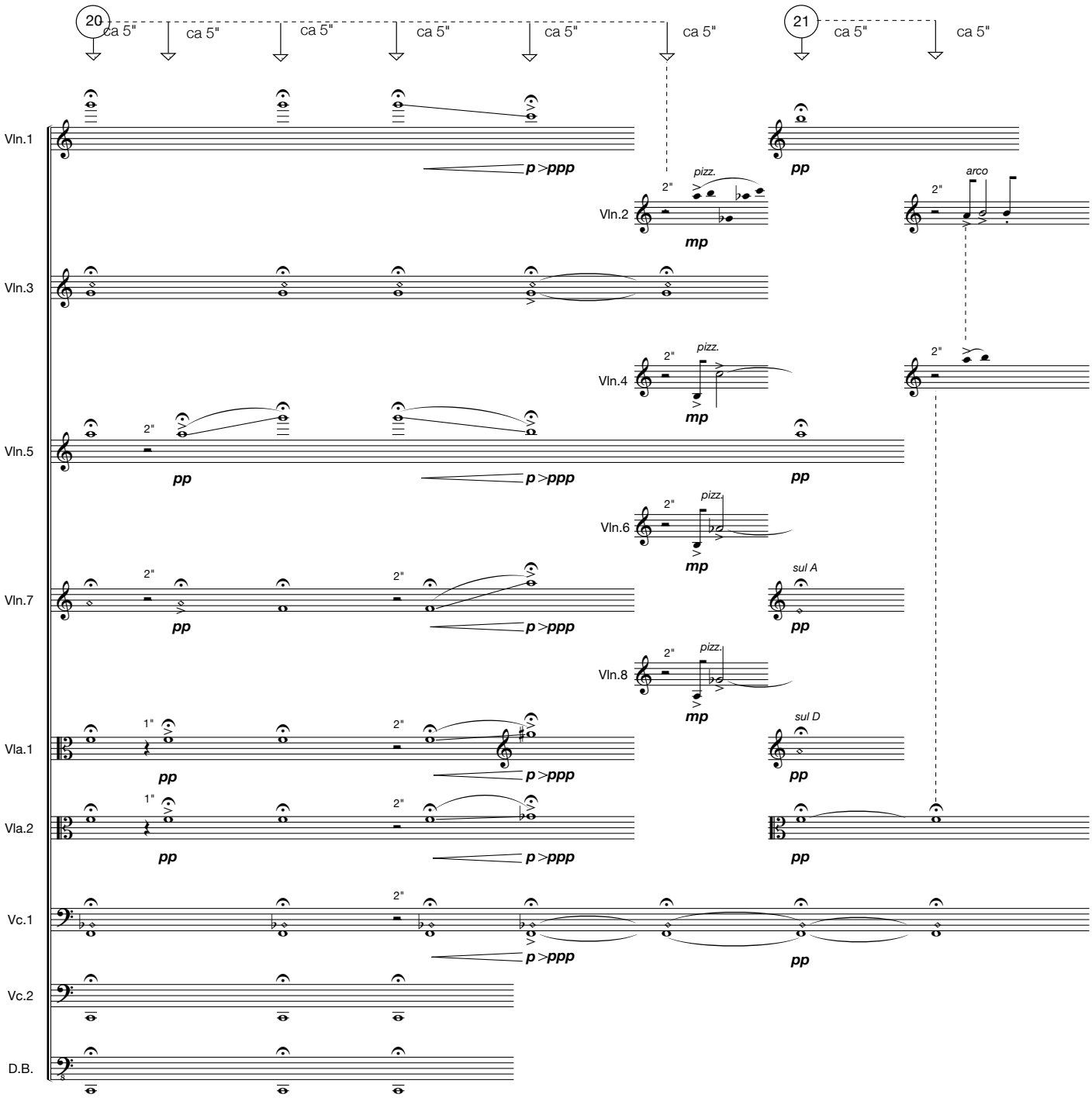
mf

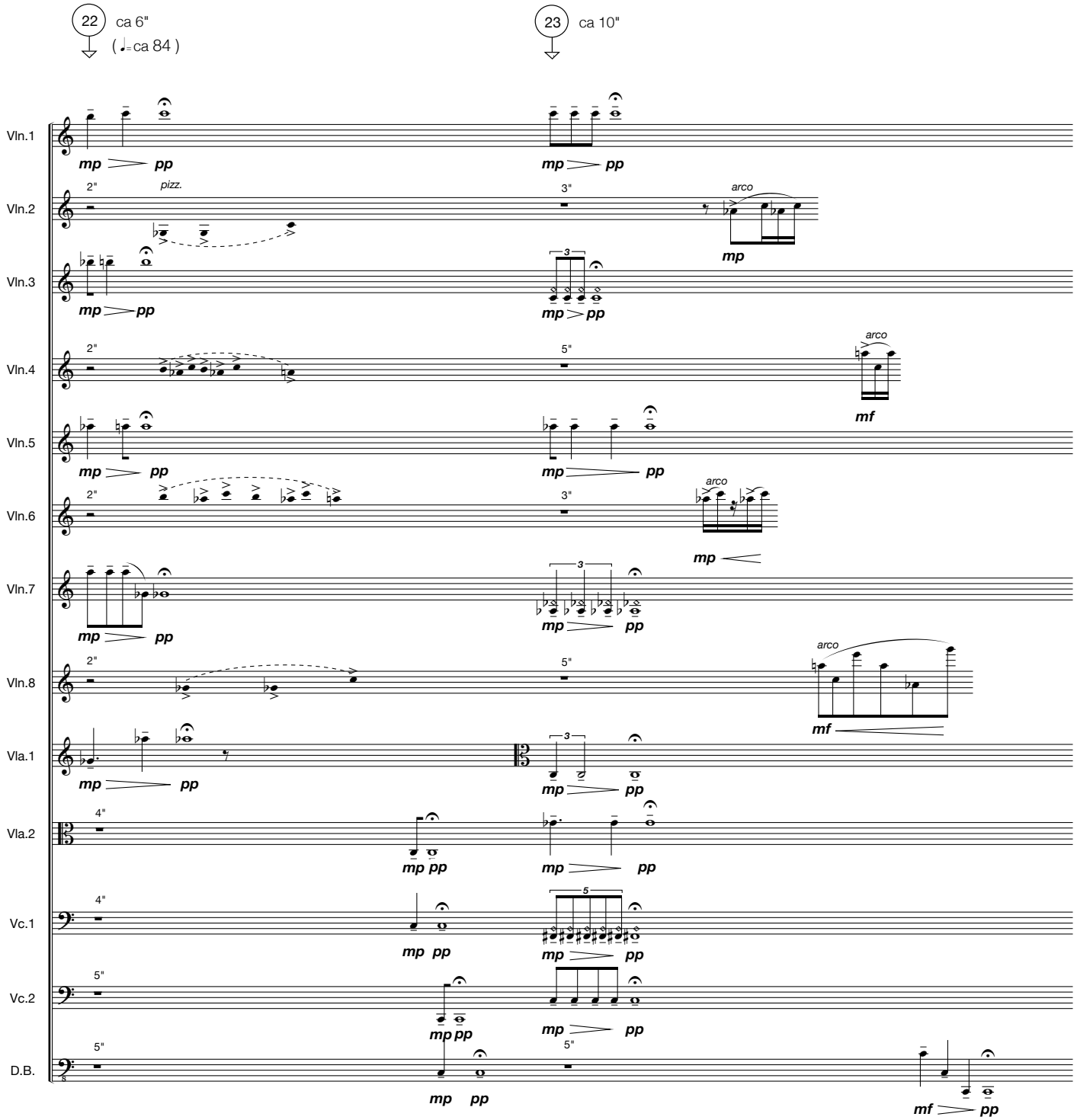
D.B.

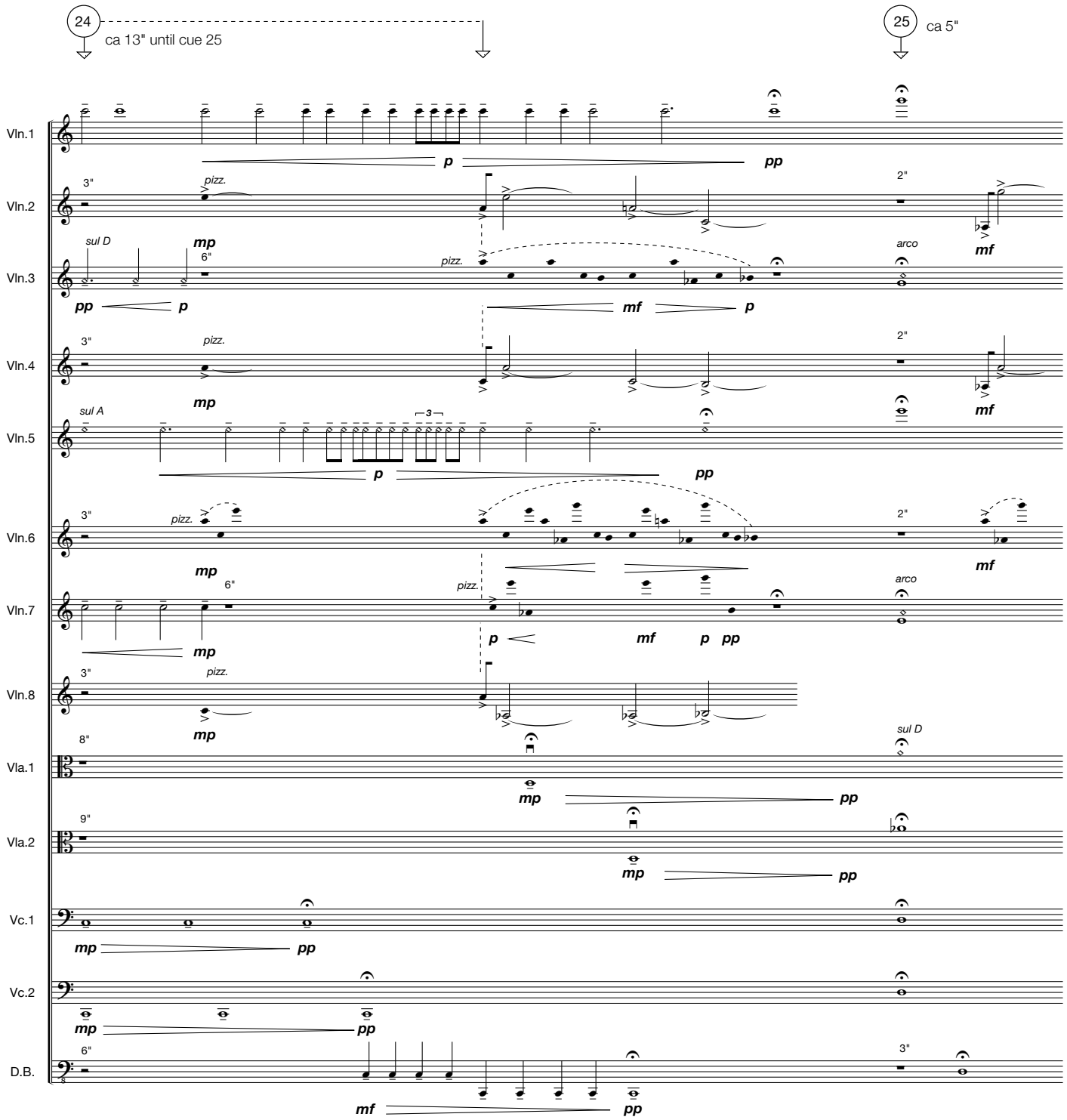

16
ca 16"
(♩= ca 60)
17
ca 20"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
f
pp
ppp

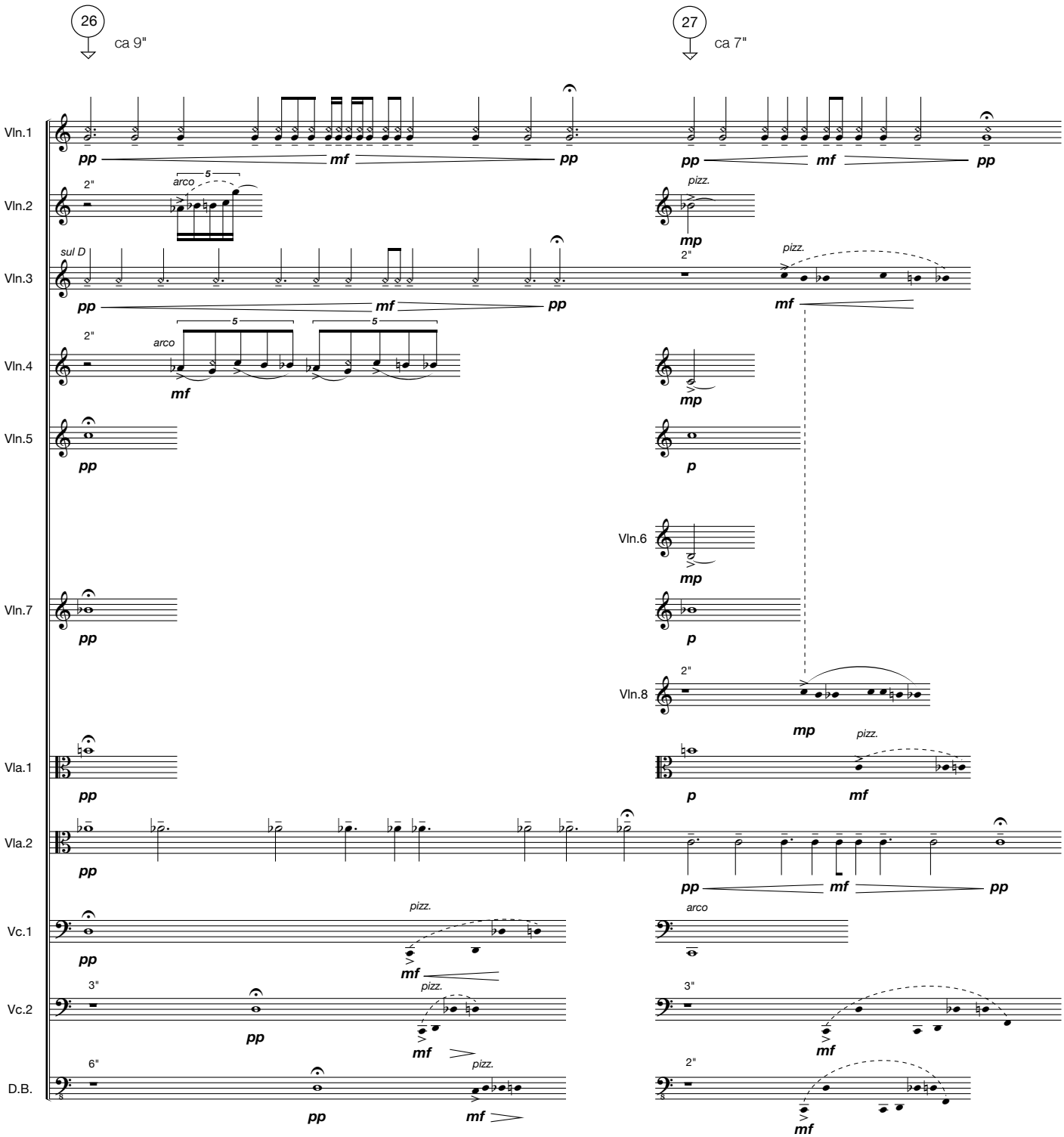
metronome markings for vc. and basses does not concern these pauses

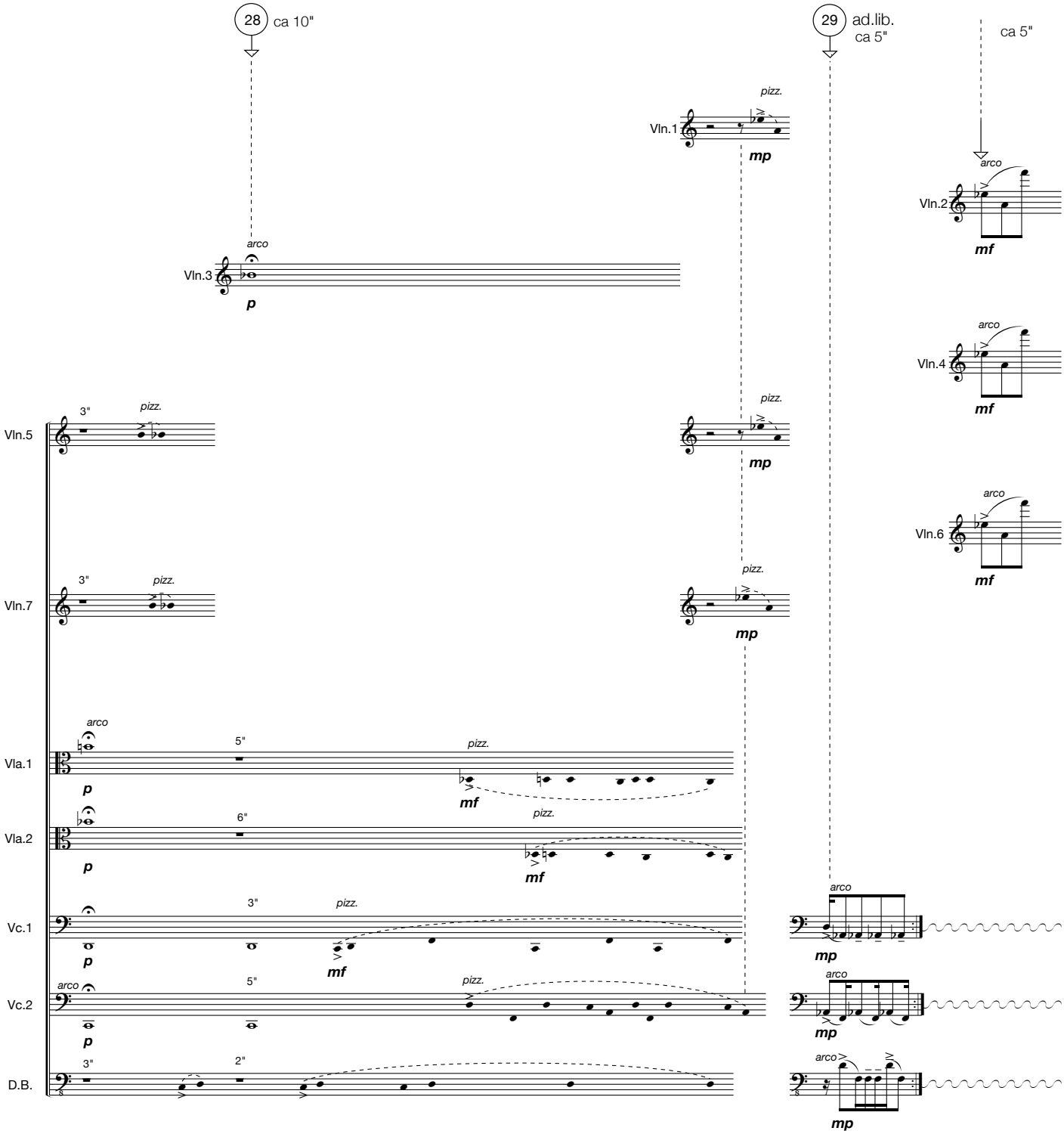


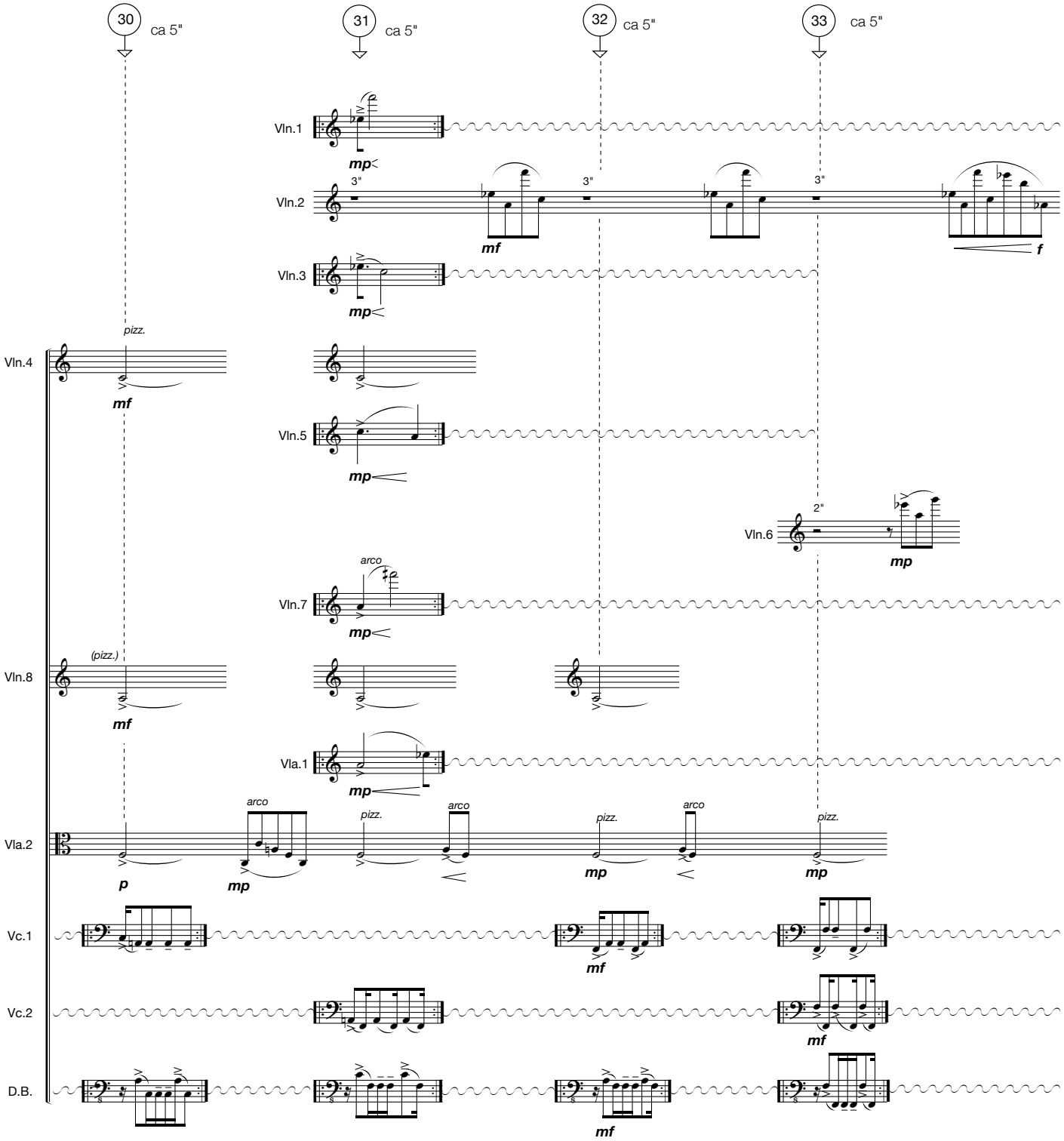

20
ca 5"
ca 5"
ca 5"
ca 5"
ca 5"
ca 5"
21
ca 5"
ca 5"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
arco
sul A
sul D
2"
1"
pp
p >ppp
mp

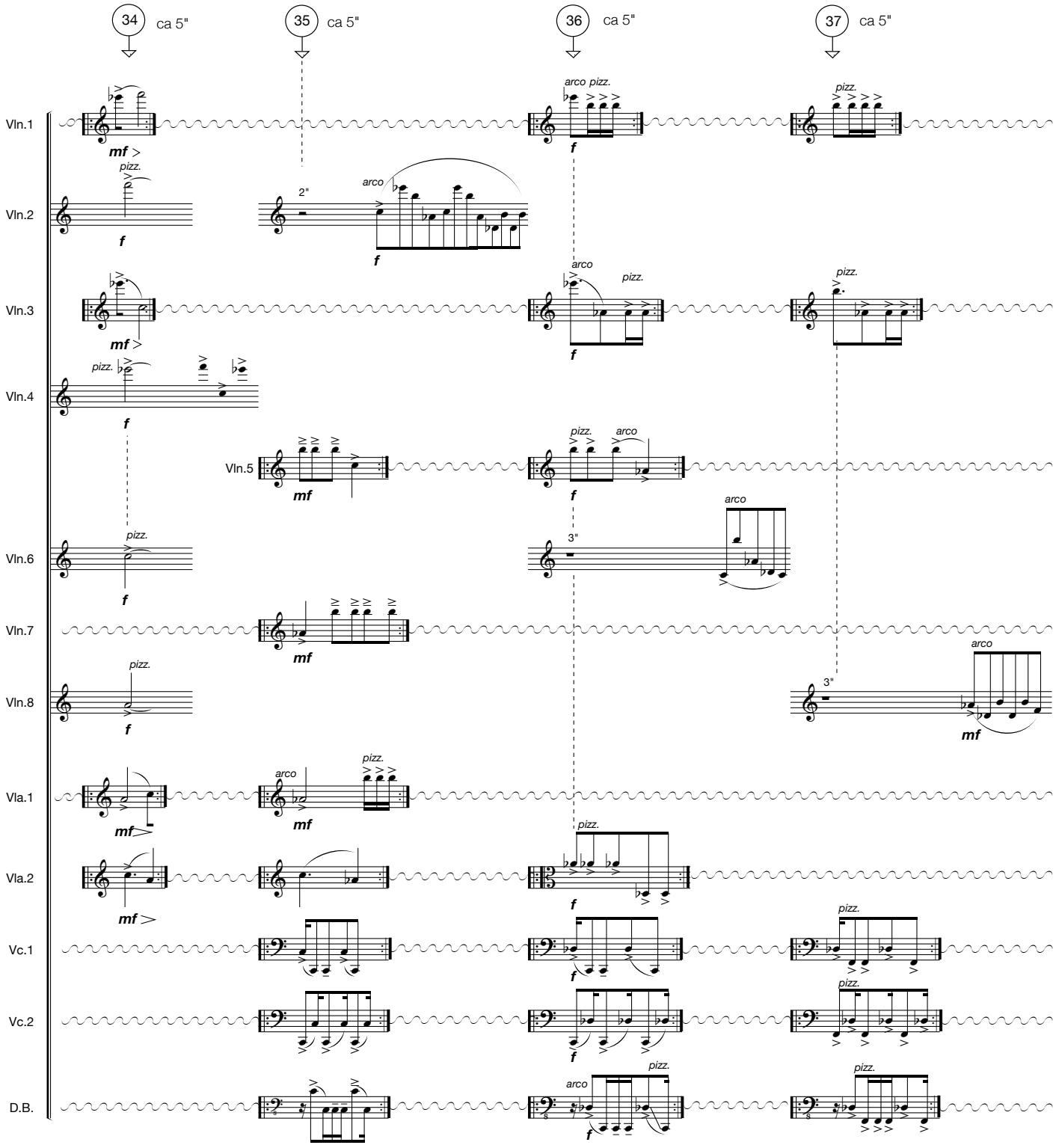

22
ca 6"
(♩= ca 84)
23
ca 10"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
arco
mp
pp
mf

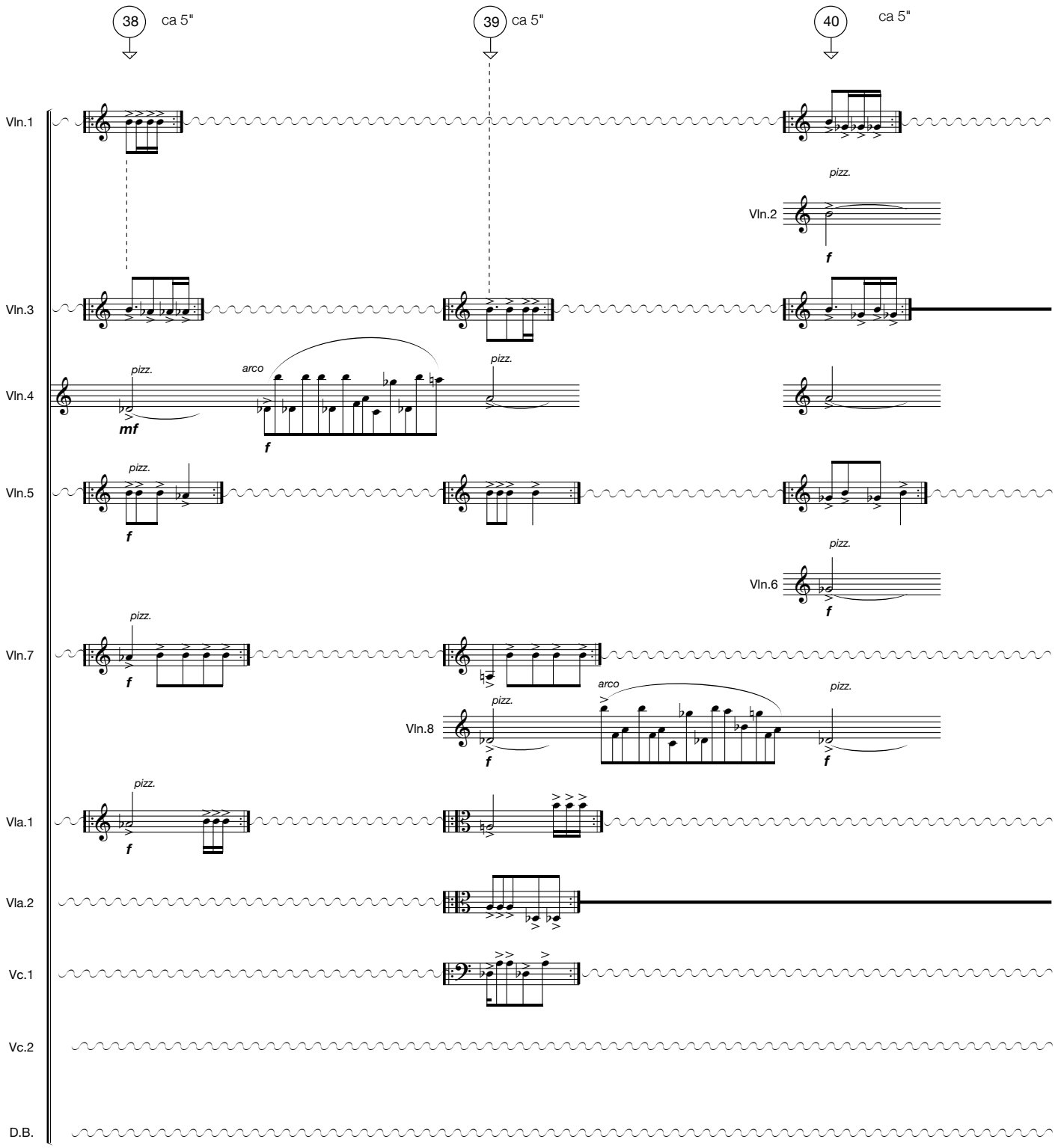

24
ca 13" until cue 25
25
ca 5"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
sul D
sul A
arco
mp
p
pp
mf
3"
6"
8"
9"
2"

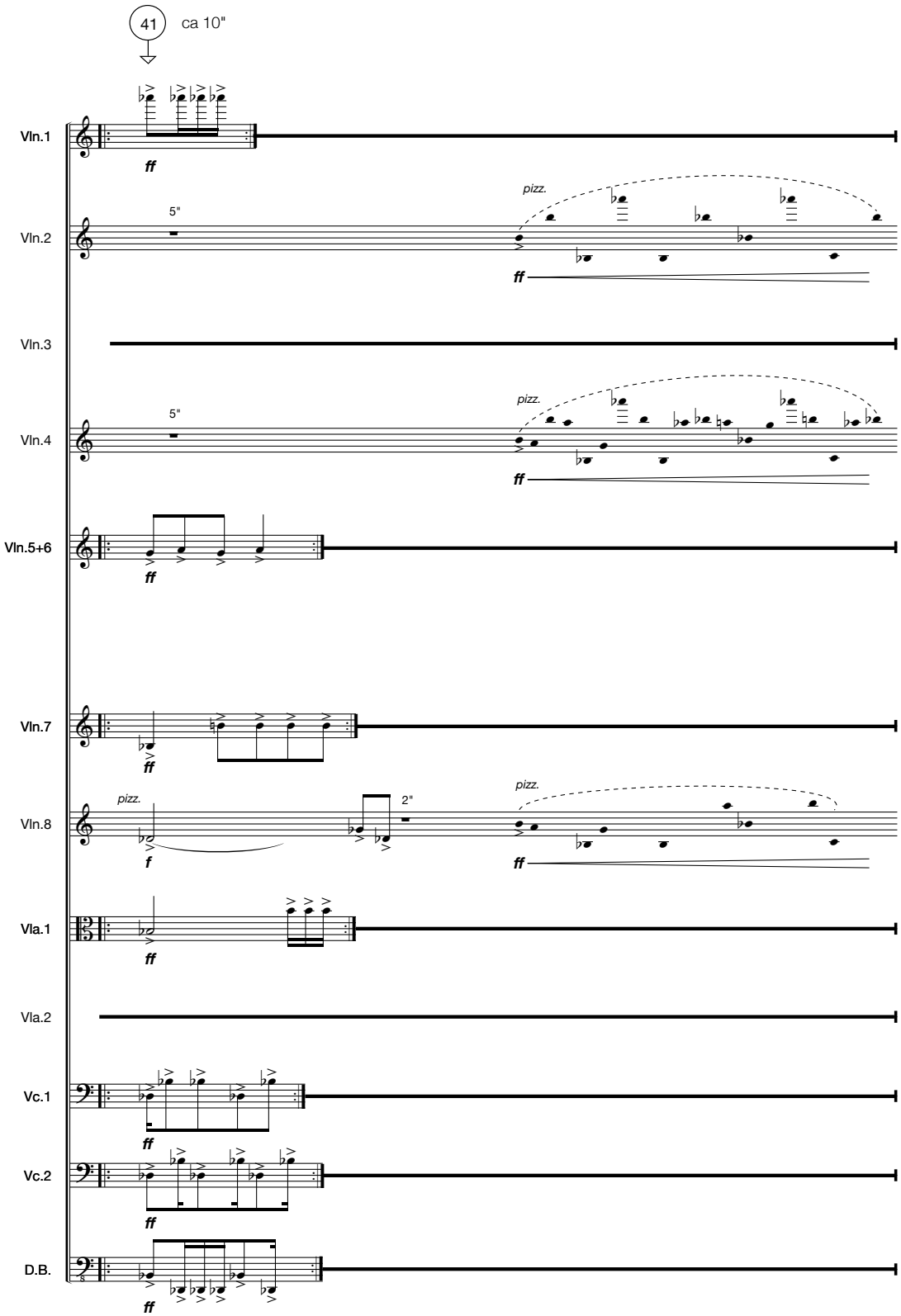

26
ca 9"
27
ca 7"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pp
mf
mp
p
arco
pizz.
sul D
2"
3"
6"
5

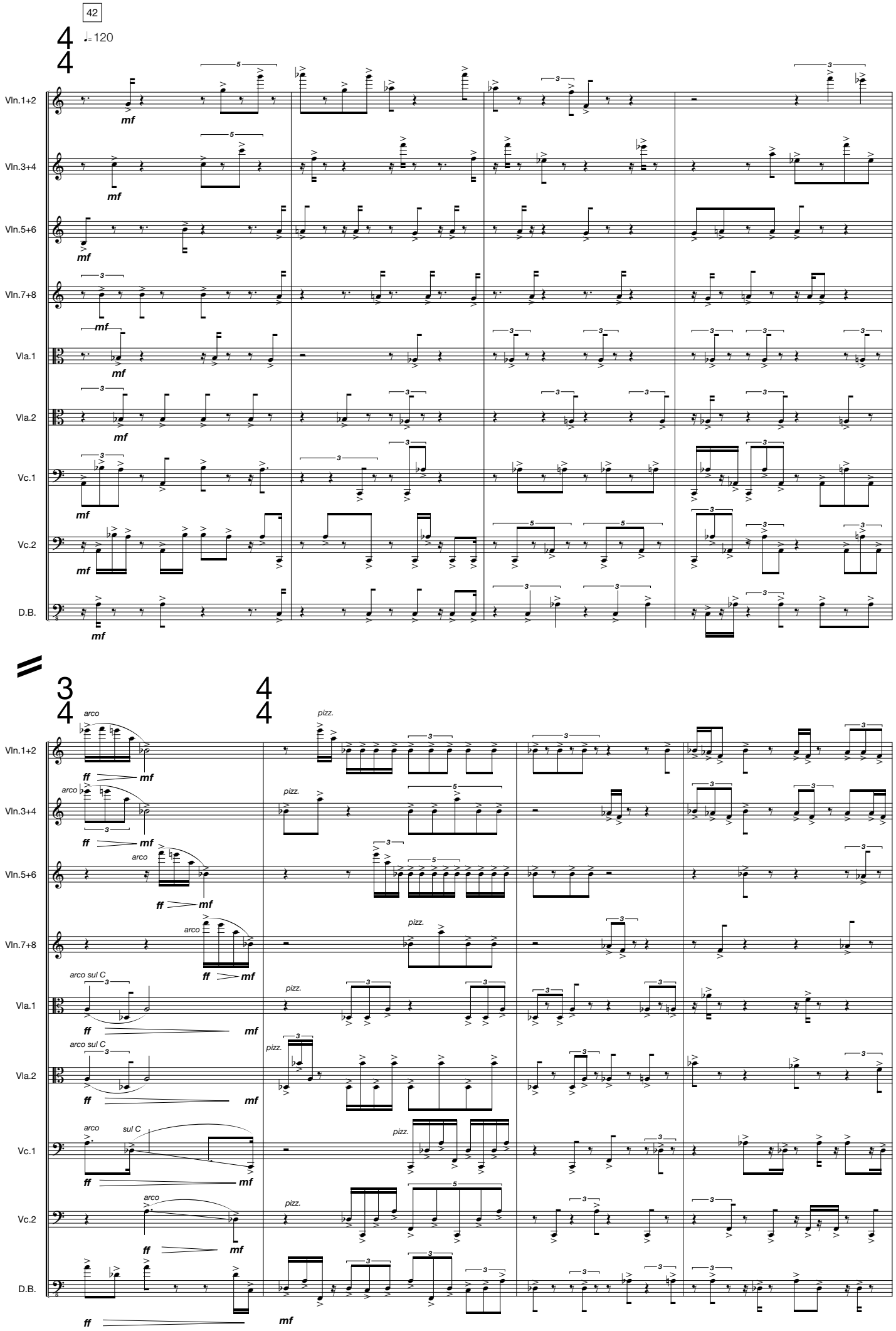

28
ca 10"
29
ad.lib.
ca 5"
Vln.1
pizz.
mp
Vln.2
arco
mf
Vln.3
arco
p
Vln.4
arco
mf
Vln.5
3"
pizz.
mp
Vln.6
arco
mf
Vln.7
3"
pizz.
mp
Vla.1
arco
5"
pizz.
p
mf
Vla.2
6"
pizz.
p
mf
Vc.1
3"
pizz.
p
mf
mp
Vc.2
arco
5"
pizz.
p
arco
mp
D.B.
3"
2"
arco
mp

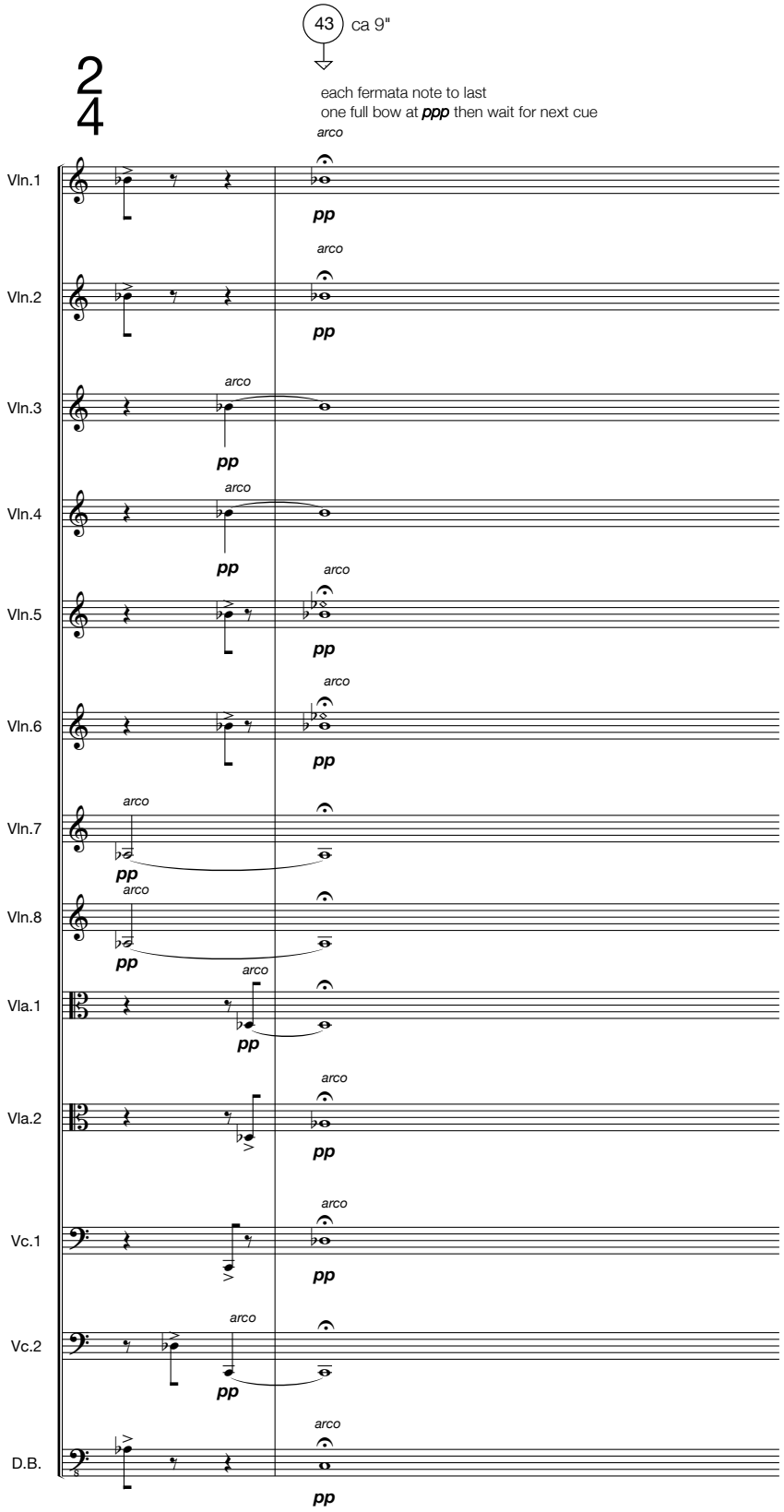

30
ca 5"
31
ca 5"
32
ca 5"
33
ca 5"
Vln.1
mp
Vln.2
3"
3"
3"
mf
f
Vln.3
mp
Vln.4
pizz.
mf
Vln.5
mp
Vln.6
2"
mp
Vln.7
arco
mp
Vln.8
(pizz.)
mf
Vla.1
mp
Vla.2
p
arco
mp
pizz.
arco
pizz.
arco
pizz.
mp
mp
Vc.1
mf
Vc.2
mf
D.B.
mf

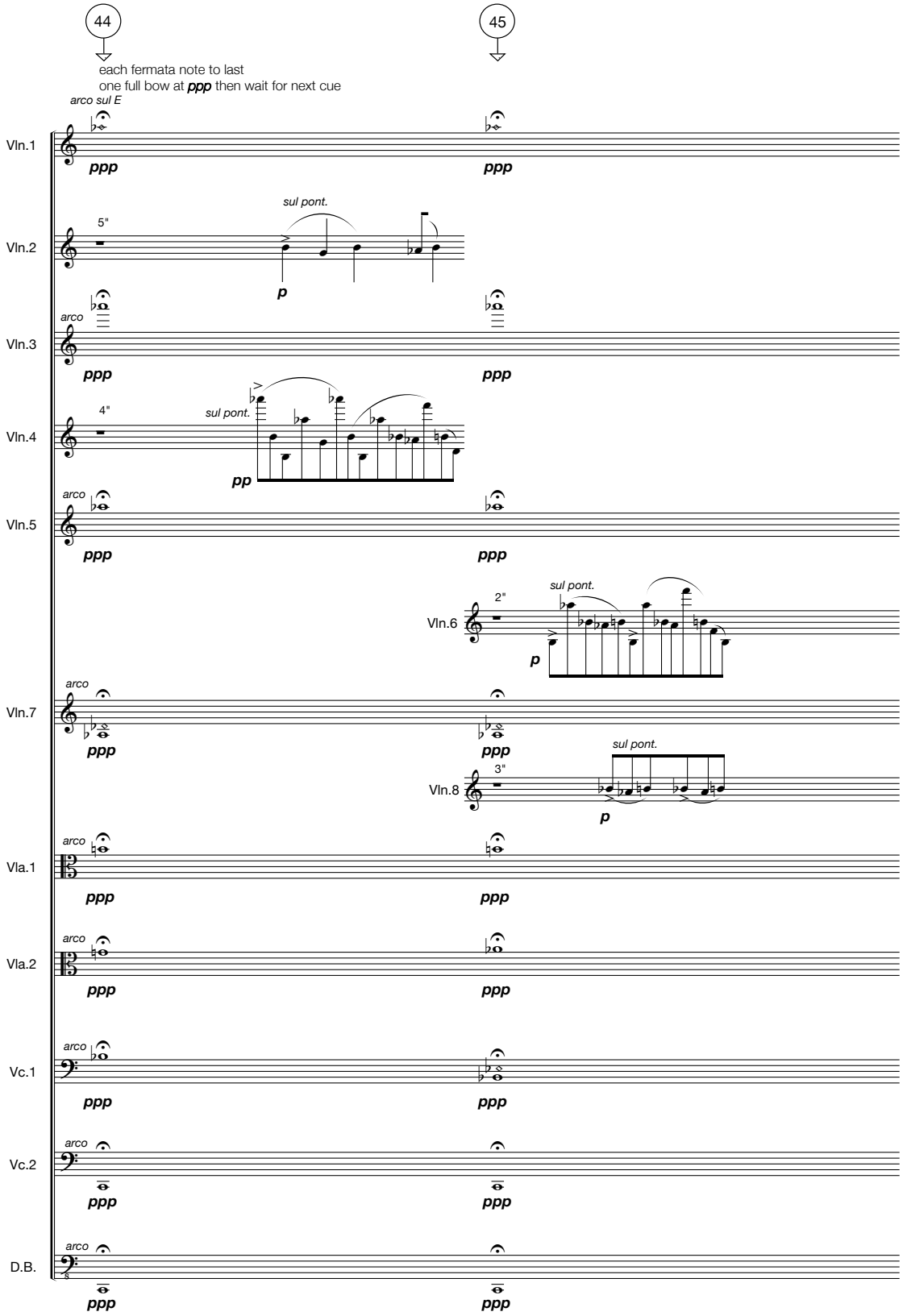

34
ca 5"
35
ca 5"
36
ca 5"
37
ca 5"
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mf
f
pizz.
arco
arco pizz.
2"
3"

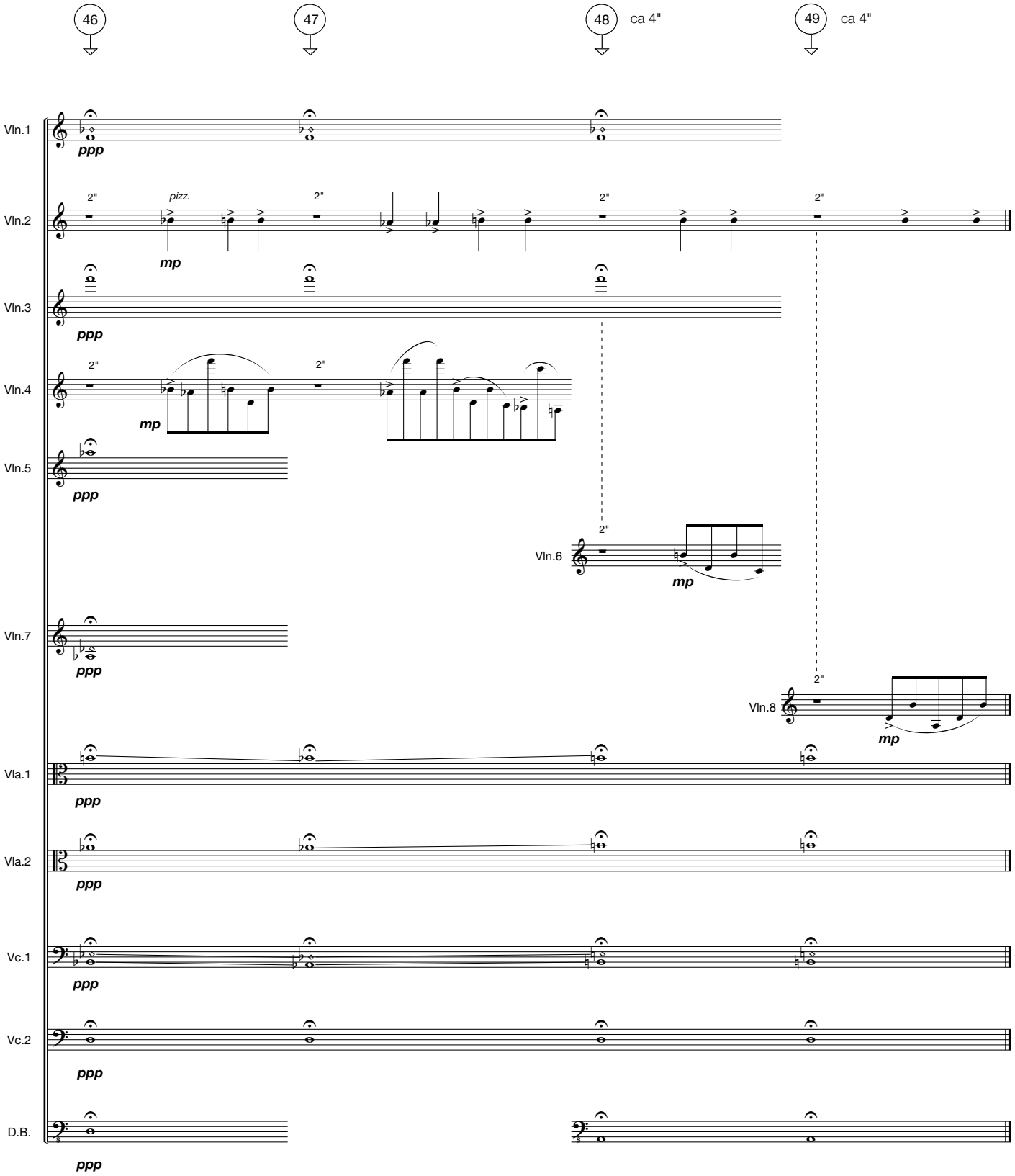

38
ca 5"
39
ca 5"
40
ca 5"
Vln.1
Vln.2
pizz.
f
Vln.3
Vln.4
pizz.
arco
mf
f
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


41
ca 10"
Vln.1
ff
Vln.2
5"
pizz.
ff
Vln.3
Vln.4
5"
pizz.
ff
Vln.5+6
ff
Vln.7
ff
Vln.8
pizz.
f
2"
pizz.
ff
Vla.1
ff
Vla.2
Vc.1
ff
Vc.2
ff
D.B.
ff


42
♩=120
Vln.1+2
Vln.3+4
Vln.5+6
Vln.7+8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mf
arco
pizz.
arco sul C
sul C
ff


43
ca 9"
2
4
each fermata note to last
one full bow at ppp then wait for next cue
Vln.1
Vln.2
Vln.3
Vln.4
Vln.5
Vln.6
Vln.7
Vln.8
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
arco
pp


44
45
each fermata note to last
one full bow at ppp then wait for next cue
arco sul E
Vln.1
ppp
ppp
sul pont.
5"
Vln.2
p
arco
Vln.3
ppp
ppp
4"
sul pont.
Vln.4
pp
arco
Vln.5
ppp
ppp
sul pont.
2"
Vln.6
p
arco
Vln.7
ppp
ppp
sul pont.
3"
Vln.8
p
G.P. 6 secs.
arco
Vla.1
ppp
ppp
arco
Vla.2
ppp
ppp
arco
Vc.1
ppp
ppp
arco
Vc.2
ppp
ppp
arco
D.B.
ppp
ppp


46
47
48
ca 4"
49
ca 4"
Vln.1
ppp
Vln.2
2"
pizz.
mp
Vln.3
ppp
Vln.4
2"
mp
Vln.5
ppp
Vln.6
2"
mp
Vln.7
ppp
Vln.8
2"
mp
Vla.1
ppp
Vla.2
ppp
Vc.1
ppp
Vc.2
ppp
D.B.
ppp

Fire on the Snow

An Opera in Two Acts

Based on the Radio Drama Fire on the Snow by Douglas Stewart

Libretto by Paul Weingott and Scott McIntyre

Instrumentation

Horn in F

2 Trumpets in C

Tenor Trombone

Bass Trombone

Percussion 1 - Suspended Cymbals (3), Tam Tam, Chimes, Vibraphone, Timpani, Tuned Gongs (6) (see perf. notes), Bass Drum, Tom Toms (5), Tenor Drum, Sizzle Cymbal, Crotales, Whip, Cowbells, Woodblocks (3), Xylophone,

Keyboards/Percussion 2 (1 Player) – Piano, Celeste, Harmonium

Violin 1/Percussion 3 - Whip

Violin 2/Percussion 4 - Claves

Violin 3/Percussion 5 - Tambourine

Violin 4/Percussion 6 – Temple Block

Viola 1/Percussion 7 - Ratchet

Viola 2/Percussion 8 - Triangle

Cello 1

Cello 2

Double Bass

The Players

The Narrator

Robert Falcon Scott/Vocal 1 - Tenor

Lawrence Edward Grace (Titus) Oates “The Soldier”/Vocal 2- Tenor

Edward Adrian Wilson/Vocal 3 – Baritone

Henry Robertson Bowers “Birdie”/Vocal 4 – Baritone

Edgar Evans/Vocal 5 - Bass

Duration approx. 90 minutes

Fire on the Snow - Program notes

We witness five courageous men, led by one of the most distinctive figures in Antarctic exploration, Captain Robert Falcon Scott, whose driving ambition to be the first to reach the geographical South Pole in the cause of British science and industry, would inevitably lead them all to their terrible deaths in the bitter and unrelenting environment of the great ice continent

The libretto's narrative consists of a number of movements or episodes, each punctuated by the Announcer who foreshadows and comments on the action much as a Greek chorus might do. The narrative no longer takes the linear path it does in the play text but now acts like memory where form is malleable, fluid and changeable. Each episode sits inside the moving poem of the whole work and behaves in the way that memories do; triggered sensorially and viscerally by association. The opera opens with Scott, trapped in his tent; freezing to death as his comrades have before him. Scott is writing his final diary entry; alone with his memories. Outside the tent, a blizzard batters and rips into his last minutes of life. It's in these opening moments that the audience is engaged in Scott's dream and the action of the opera. First, to the frigid nightmare at the pole and then back in time through their extraordinary struggle for survival and concluding with the warm irony of the initial high emotions have anticipated success.

The *Ice Barrier* (2010), written for solo baritone and Orchestra has been inserted as the Prelude to the opera for the number of thematic similarities and dramatically to help set up the mood for the opening scene. Initially it was conceived as a separate companion piece to the opera as the prose written by Stewart seemed so different to the shape of the emerging libretto. Placed at the beginning of the opera offers a satisfying introduction into the mind of Scott.

Background

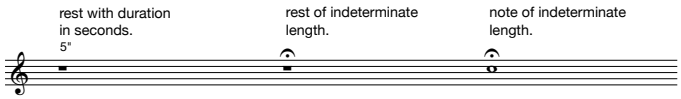
The narrative concerns the dash to the Pole by the tragically flawed British Antarctic Expedition 1910 - 13. On arriving at the Pole, the intrepid five, find they have been beaten there, only a matter of weeks before, by Roald Amundsen and his Norwegian team. Desperately disappointed and exhausted with having to man-haul their sledges, they become trapped by the unpredictable weather. The way the men met their fate struck a chord with the English-speaking world. Despite it being the most incompetent failure in the history of Antarctic exploration, the plight of the heroic five became a symbol of resolve, and an inspiration for those who followed. One hundred years later this tragic event has taken on mythic proportion and continues to resonate in the collective memory.

Performance notes

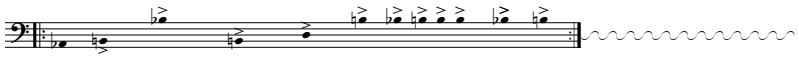
98 Ad lib cue. These cues are generally given with a downbeat. In these sections non-synchronisation is encouraged. In these sections *ALL* rhythmic values are approximate.

Left hand cue affects only selected players

99 These cues are generally in strict time unless an ad lib part is specified

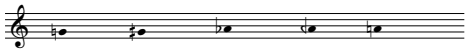


Play between repeats until cued then play up until end of repeat and either continue or stop



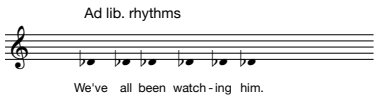
Play between repeats until cued then stop

Quarter-tones

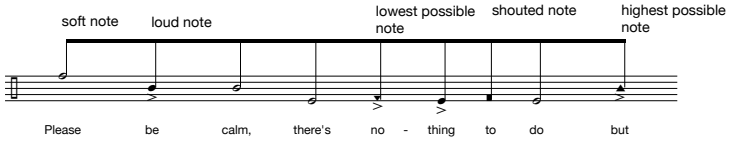


Vocal notes

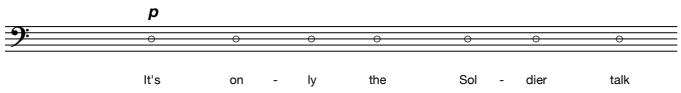
Ad lib. rhythms



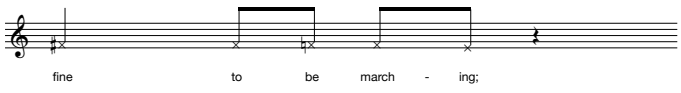
Spoken



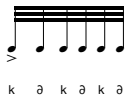
Whisper tone - whispered/sung at pitch.



sung speech (sprechstimme)



Phonetics (see IPA listing)



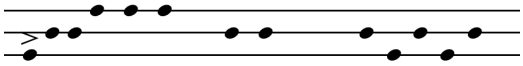
Ideally the Narrator should be a Baritone capable of singing The Ice Barrier or alternately it should be sung Wilson.

Brass

After the Prelude, the brass are tacet from Scenes 1through 4. They are to be positioned offstage up until Scene 5. The Trumpet 1 entry is played from offstage, followed by the rest of the brass ensemble. The French Horn and Trombones are to quietly take seats with the rest of the orchestra prior to cue 45. The Trumpets to follow likewise just after cue 48. Their entries are to be as soon as they are seated as not to fall too far behind. The brass remain seated with the orchestra for the rest of the opera despite the tacet in Scene 7.

Piano

The pianist will need to play a small percussion setup in Scene 8. This is a small tom tom setup of 3 drums.



It is not important for the playing to be precise, more so to represent the shapes in the notation. Basic percussion skills would be needed to play this part.

The pianist also doubles on celeste and organ. The organ parts could also be played on a full organ (where one is available) or electronic keyboard depending on the quality of the Organ sound.

Strings

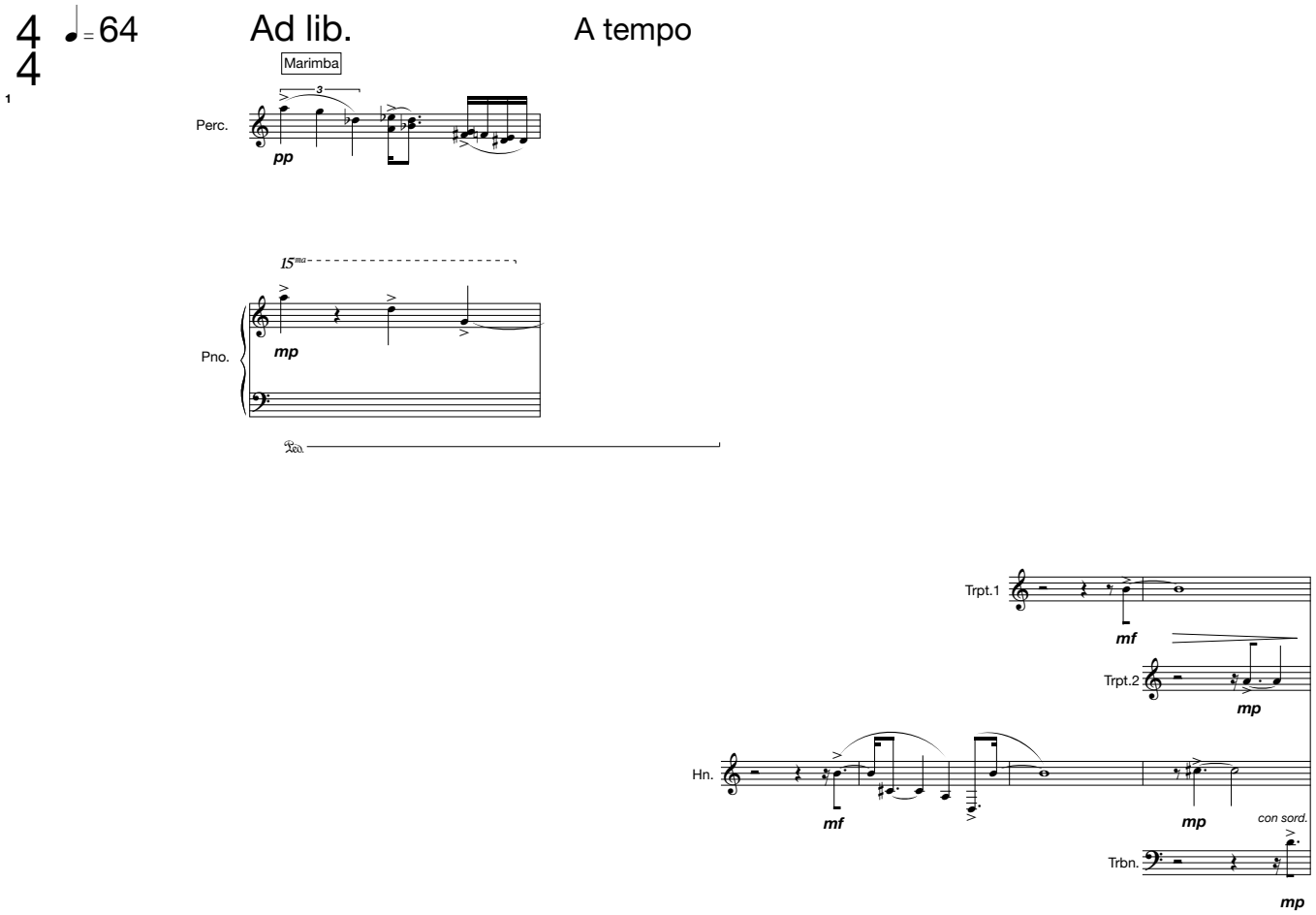
The Violins and Violas need to double on a percussion toy during parts of Scene 8. Like the percussion part for the pianist, this part has been simplified into a repeating pattern and requires basic percussive techniques.

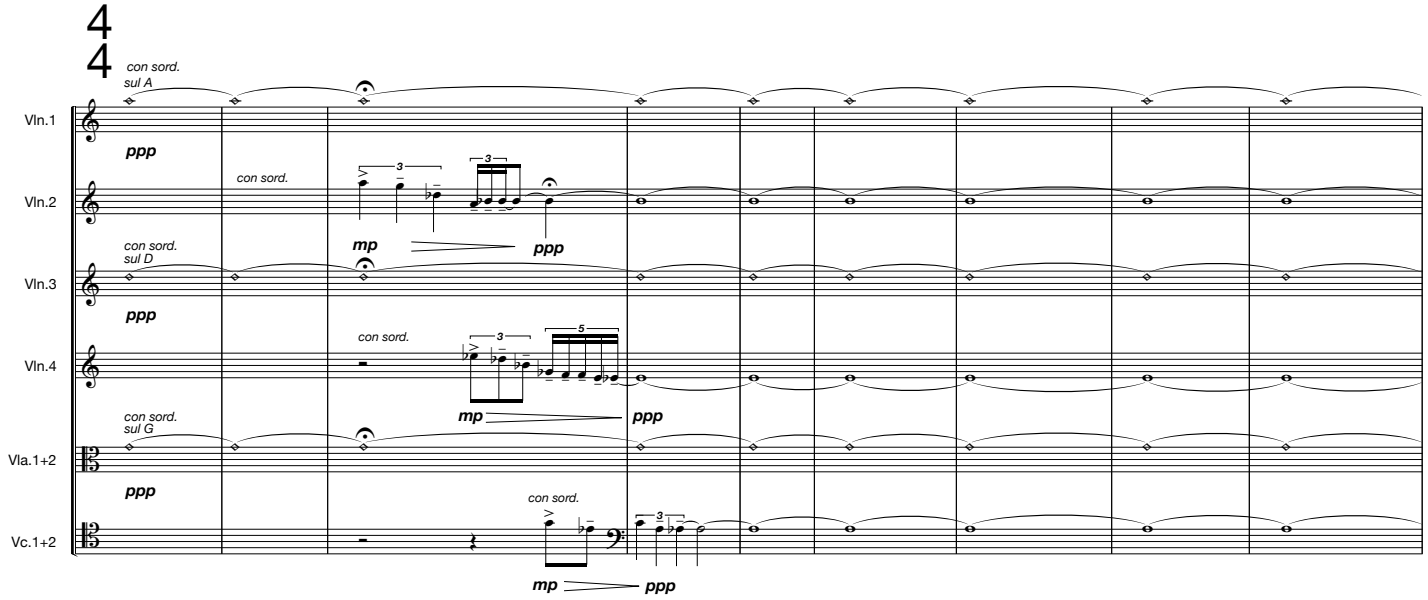
Violin 1/Percussion 3 - Whip
Violin 2/Percussion 4 - Claves
Violin 3/Percussion 5 - Tambourine
Violin 4/Percussion 6 – Temple Block
Viola 1/Percussion 7 - Rachet
Viola 2/Percussion 8 - Triangle

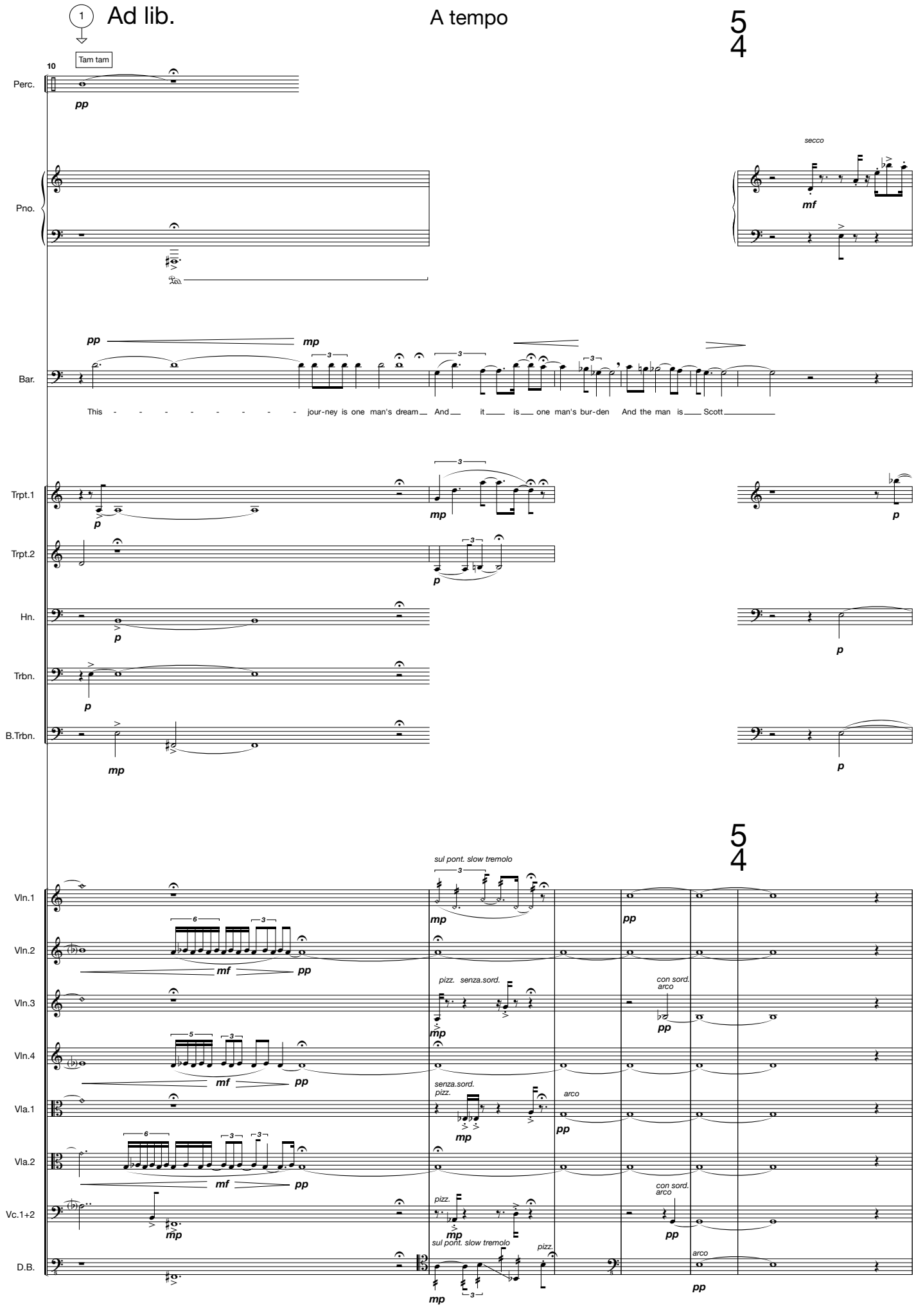
Fire on the Snow

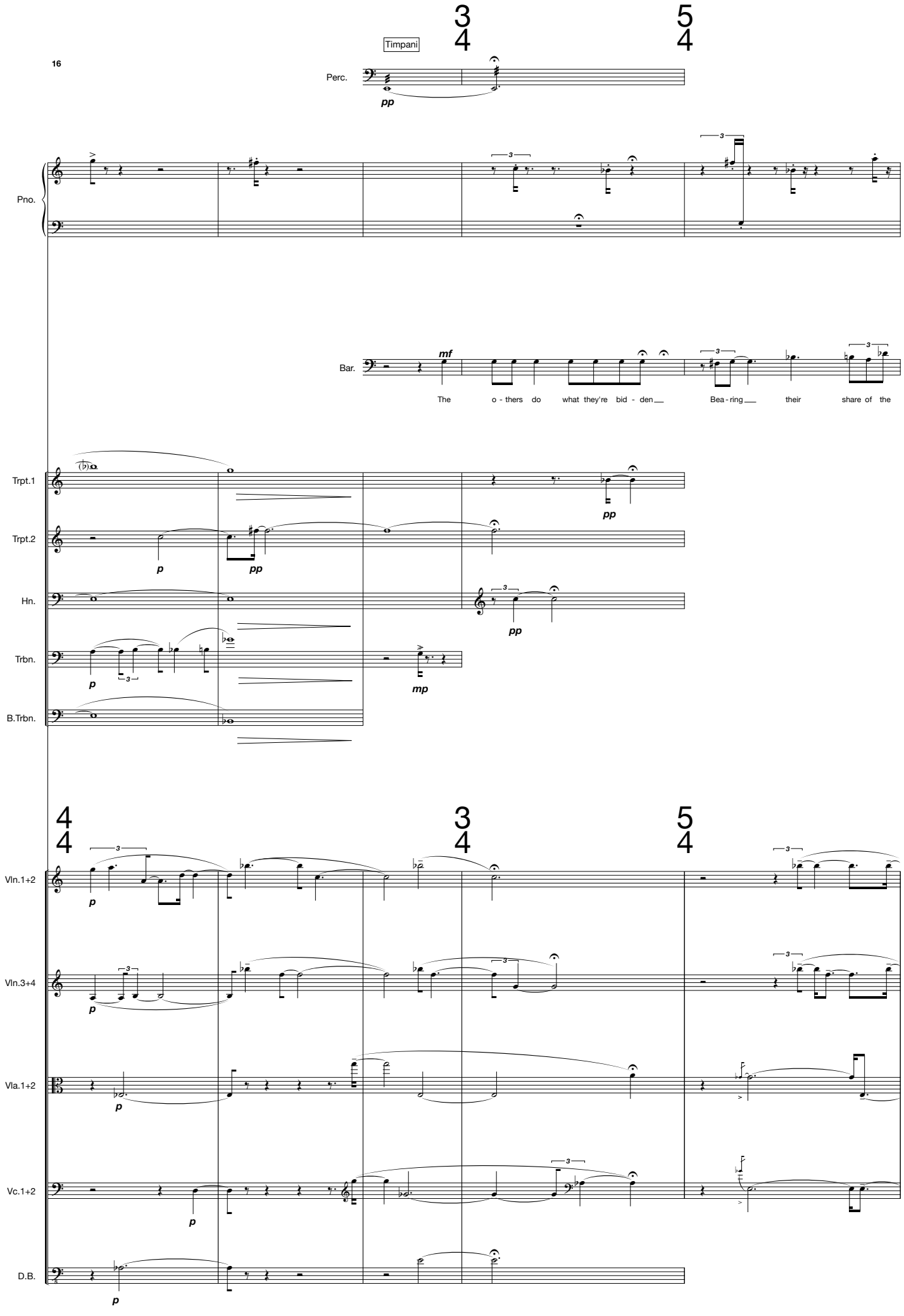
an Opera in 2 Acts

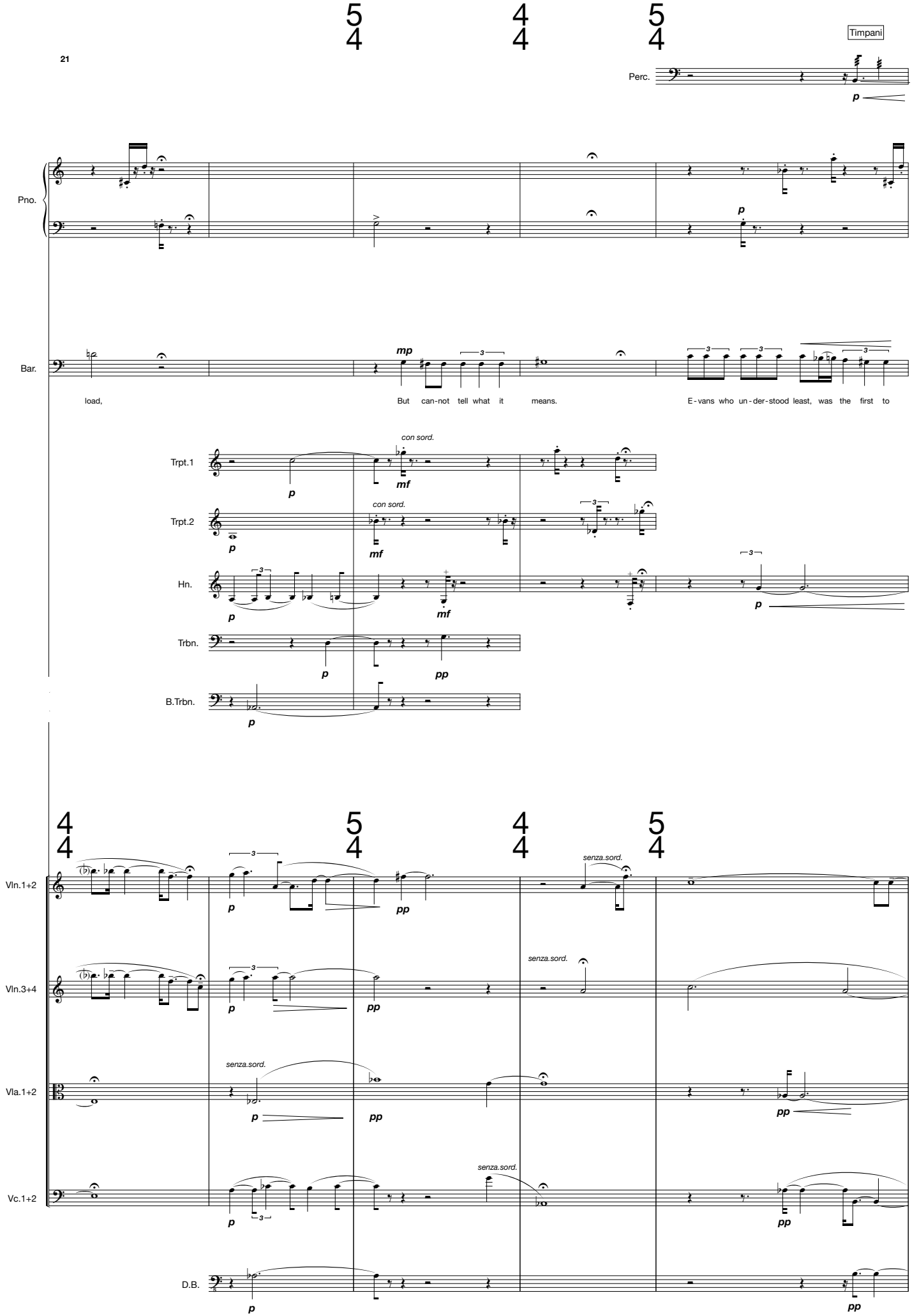
Prelude - The Ice Barrier

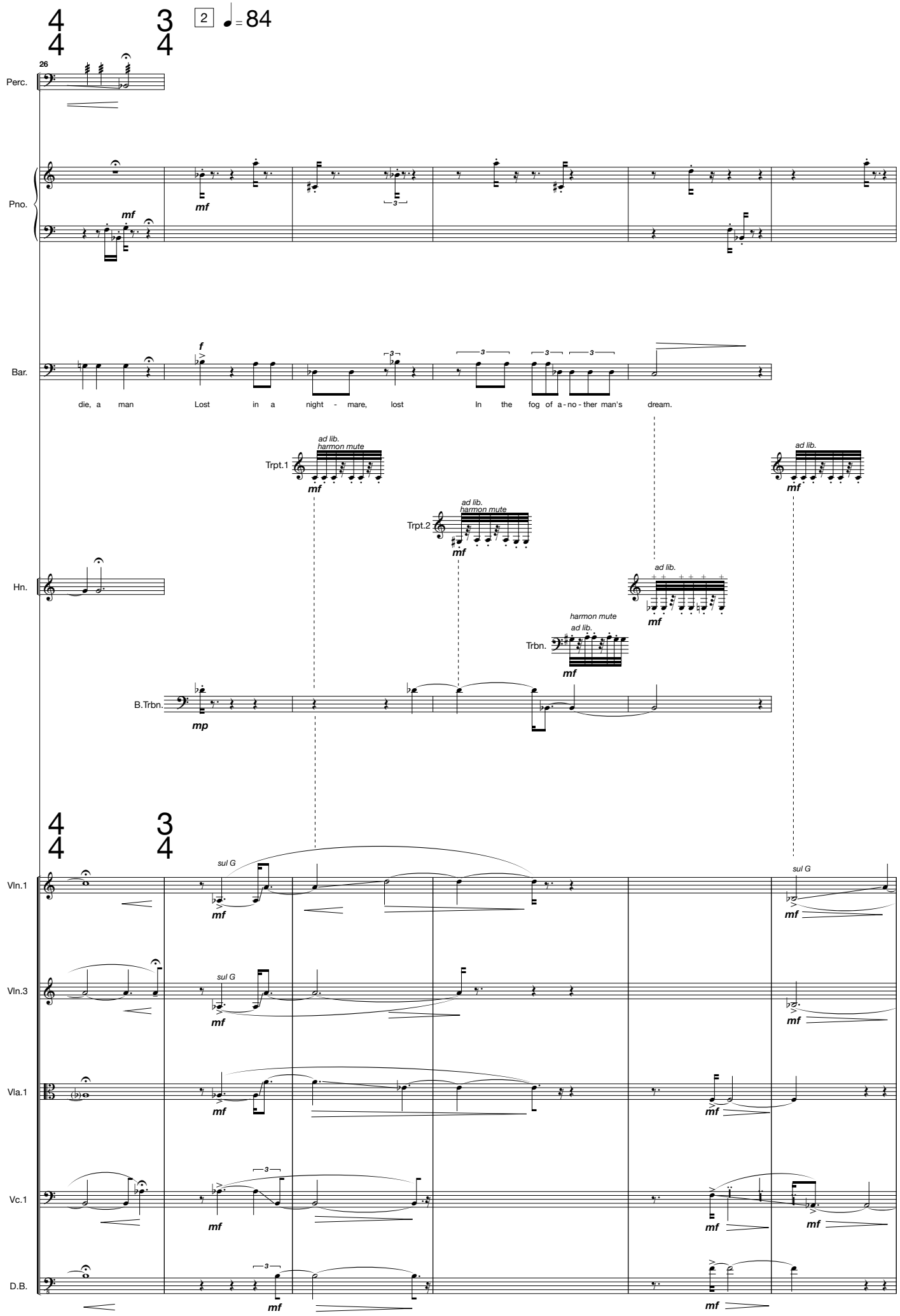


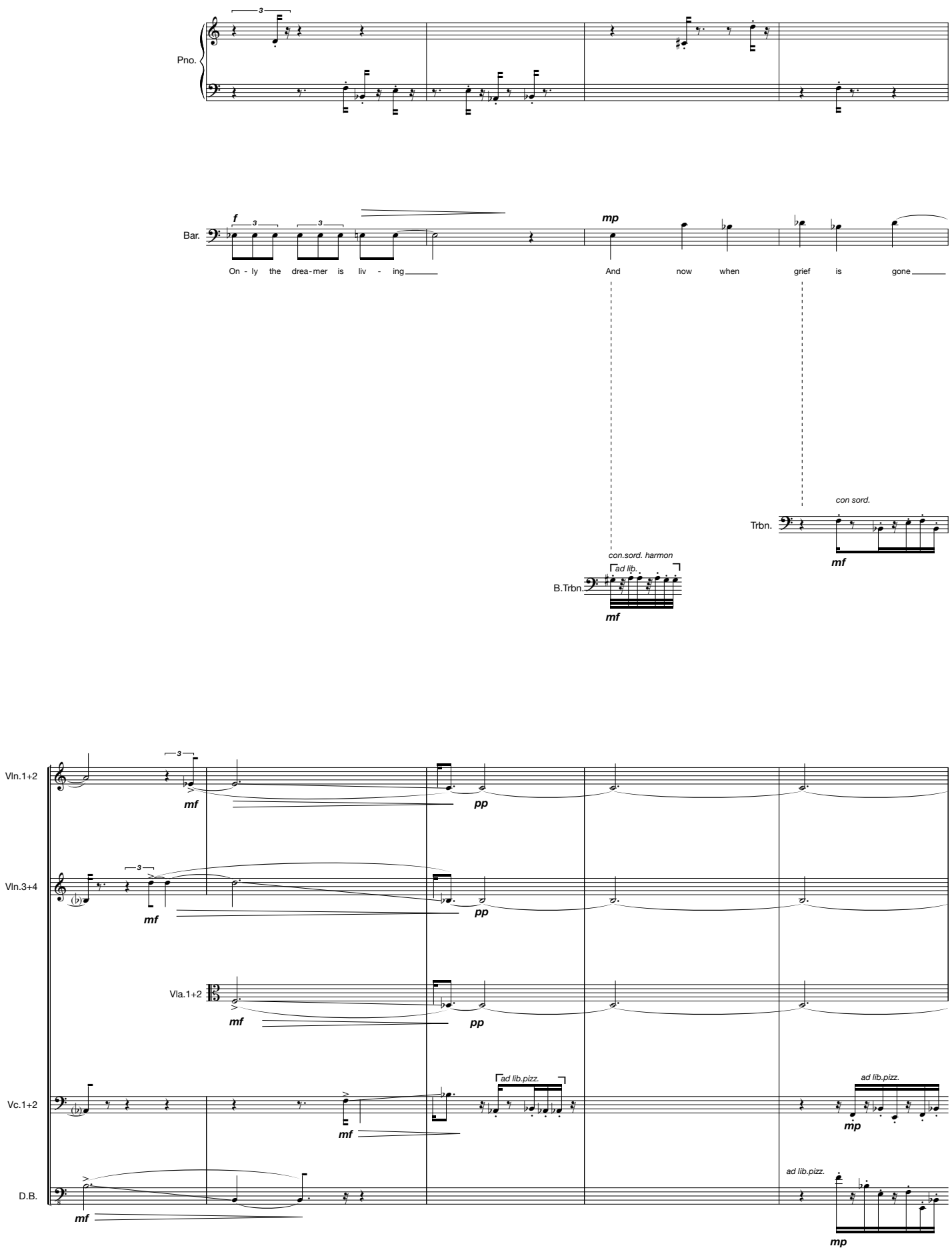



1
Ad lib.
A tempo
5
4
10
Tam tam
Perc.
pp
Pno.
secco
mf
pp
mp
Bar.
This - - - - - - - - - jour-ney is one man's dream And it is one man's bur-den And the man is Scott
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
p
mp
5
4
sul pont. slow tremolo
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1+2
D.B.
mf
pp
pizz. senza.sord.
con sord.
arco
senza.sord.
pizz.
arco
pizz.
sul pont. slow tremolo
pizz.
arco


16
Timpani
Perc.
pp
Pno.
Bar.
mf
The o - thers do what they're bid - den Bea - ring their share of the
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
p
pp
mp
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.


21
Timpani
Perc.
Pno.
Bar.
load,
But can-not tell what it means.
E-vans who un-der-stood least, was the first to
Trpt.1
Trpt.2
con sord.
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
senza.sord.


4/4 3/4
2 = 84
26
Perc.
Pno.
mf
Bar.
f
die, a man Lost in a night - mare, lost In the fog of a - no - ther man's dream.
Trpt.1
ad lib.
harmon mute
mf
Trpt.2
ad lib.
harmon mute
mf
Hn.
ad lib.
mf
Trbn.
harmon mute
ad lib.
mf
B.Trbn.
mp
ad lib.
mf
4/4 3/4
Vln.1
sul G
mf
sul G
mf
Vln.3
sul G
mf
mf
Vla.1
mf
mf
Vc.1
3
mf
mf
mf
D.B.
3
mf
mf


Pno.
Bar.
f
mp
On - ly the drea - mer is liv - ing
And now when grief is gone
con sord.
Trbn.
mf
con.sord. harmon
ad lib.
B.Trbn.
mf
Vln.1+2
mf
pp
Vln.3+4
mf
pp
Vla.1+2
mf
pp
Vc.1+2
mf
ad lib.pizz.
mp
ad lib.pizz.
D.B.
mf
ad lib.pizz.
mp

rit. A tempo

37

Temple Block

ad lib.

Perc.

p

Timpani

Perc.

mp

Pno.

mp

Bar.

p

Is the hour of peace and re - lease, For the dream is clear a - gain.

ad lib.

Trpt.1

mp

senza.sord.

Trpt.2

p

senza.sord.

Hn.

p

ad lib.

Trbn.

mf

senza sord.

p

B.Trbn.

Vln.1+2

Vln.3+4

Vla.1+2

Vc.1+2

D.B.

3 A tempo

45

Timpani

Perc.

mf

3

Bar.

mf

Calm as an al - ba - tross

Trpt.1

mp

Hn.

3

mp

All strings ad lib.

Vln.1+2

pizz.

mp - mf

Vln.3+4

pizz.

mp - mf

Vla.1+2

pizz.

mp - mf

Vc.1+2

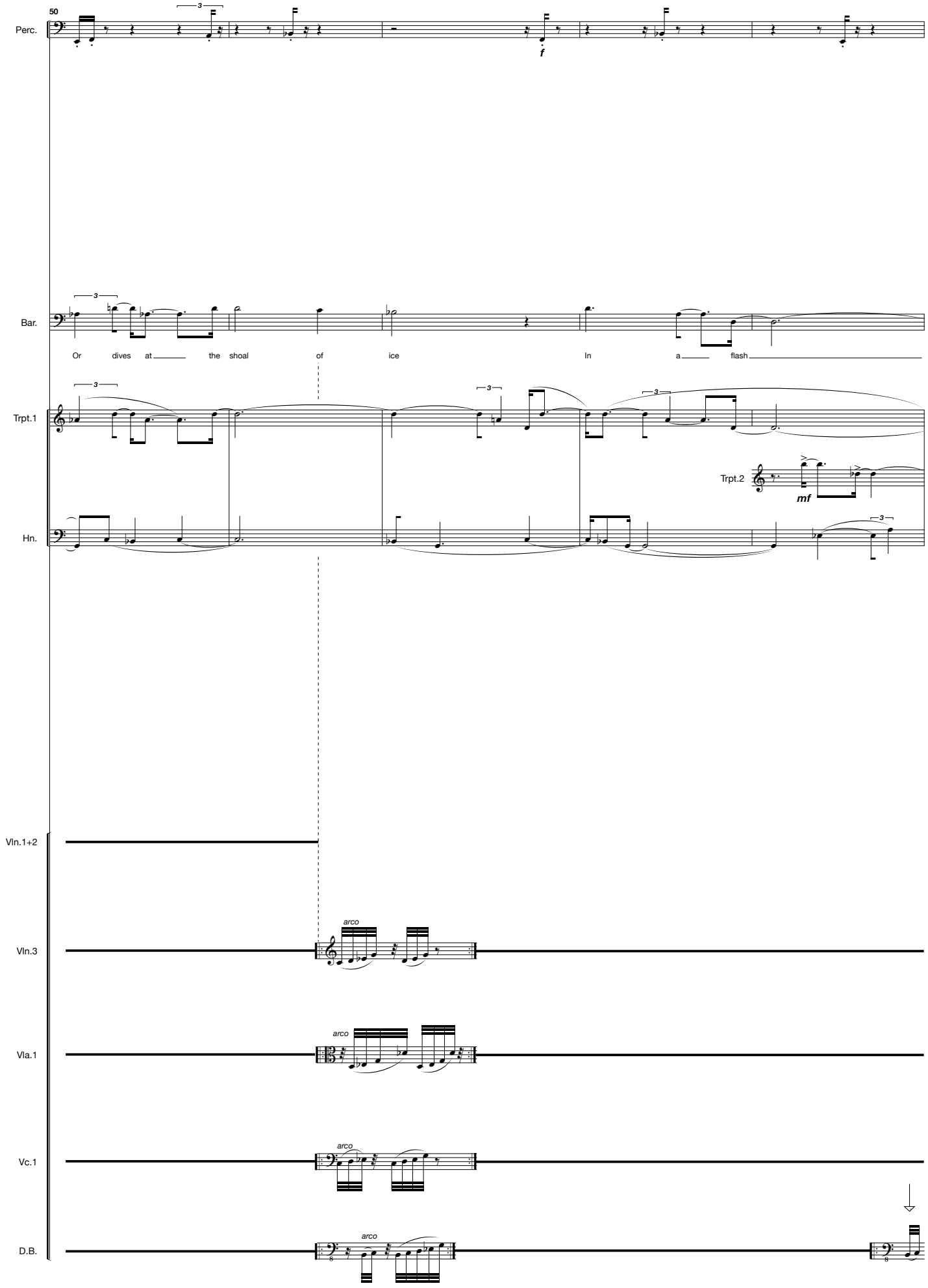
pizz.

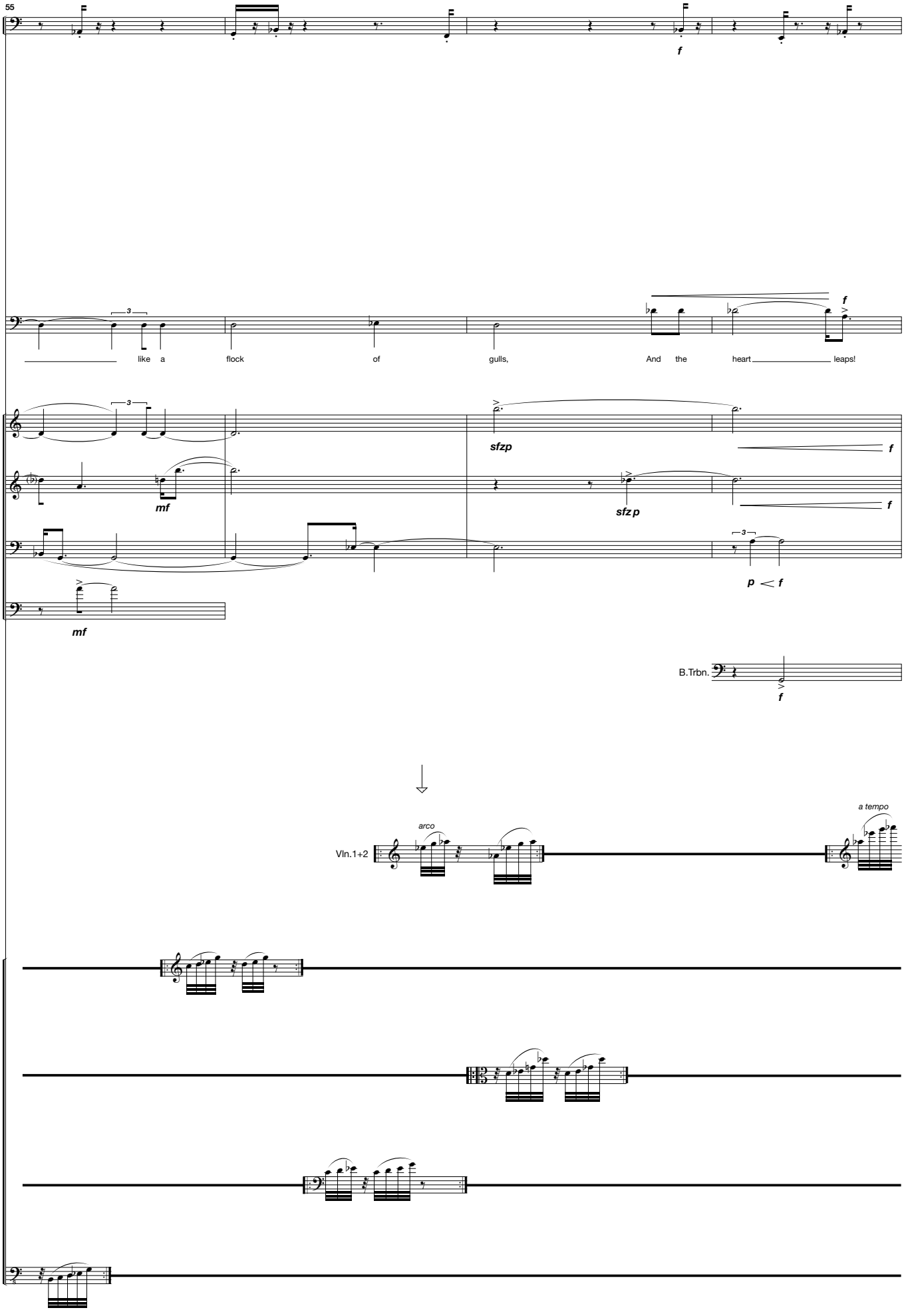
mp - mf

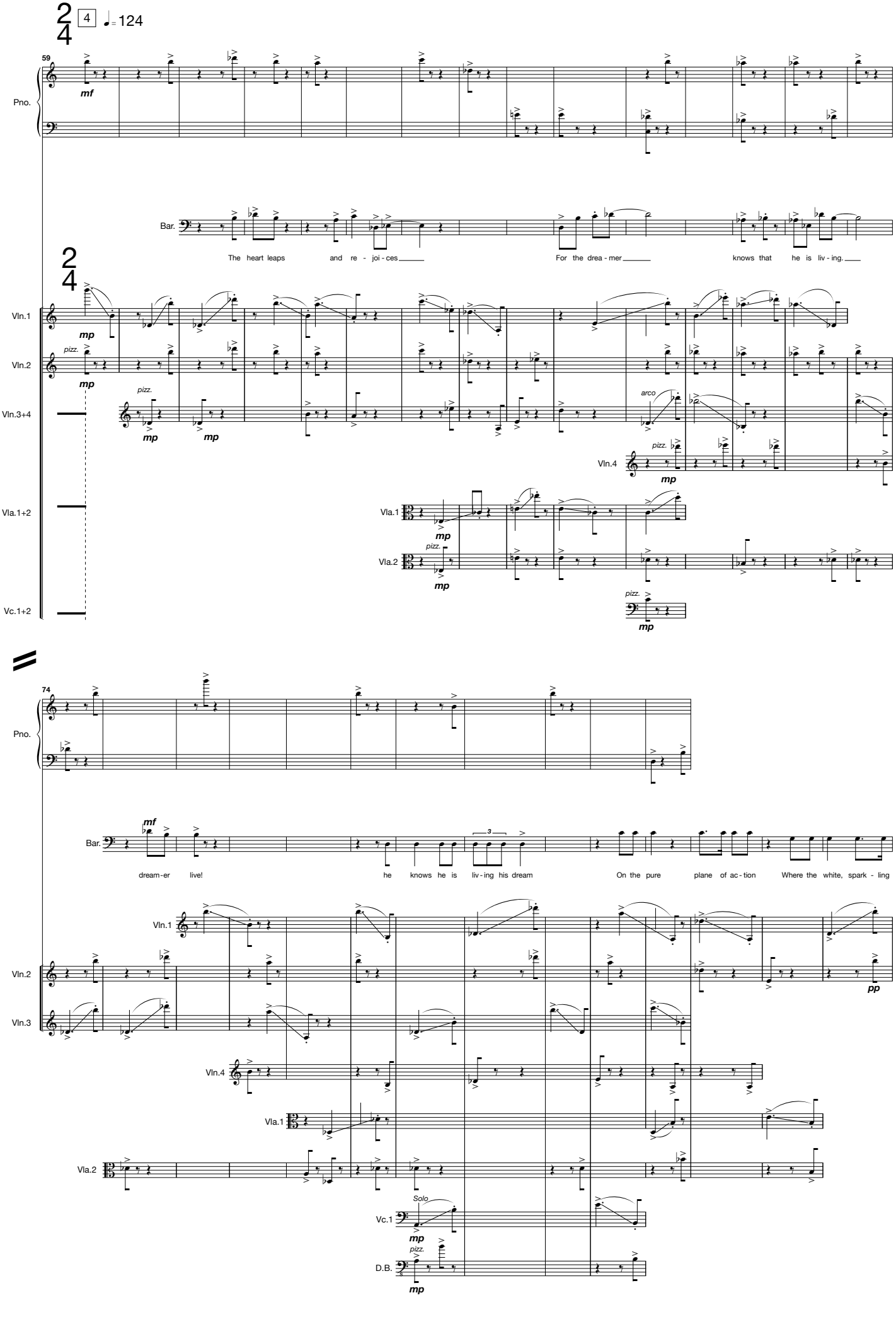
D.B.

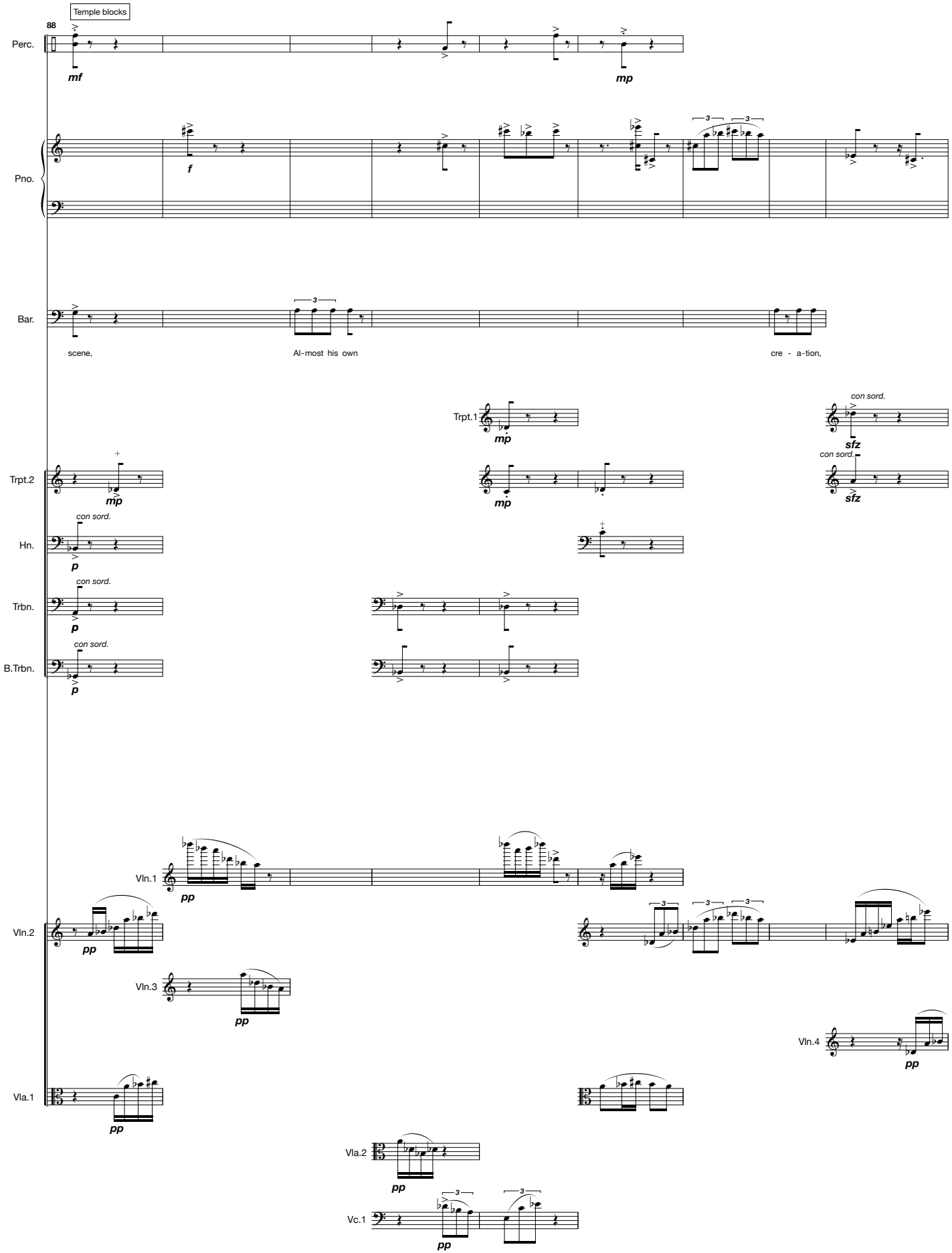
pizz.

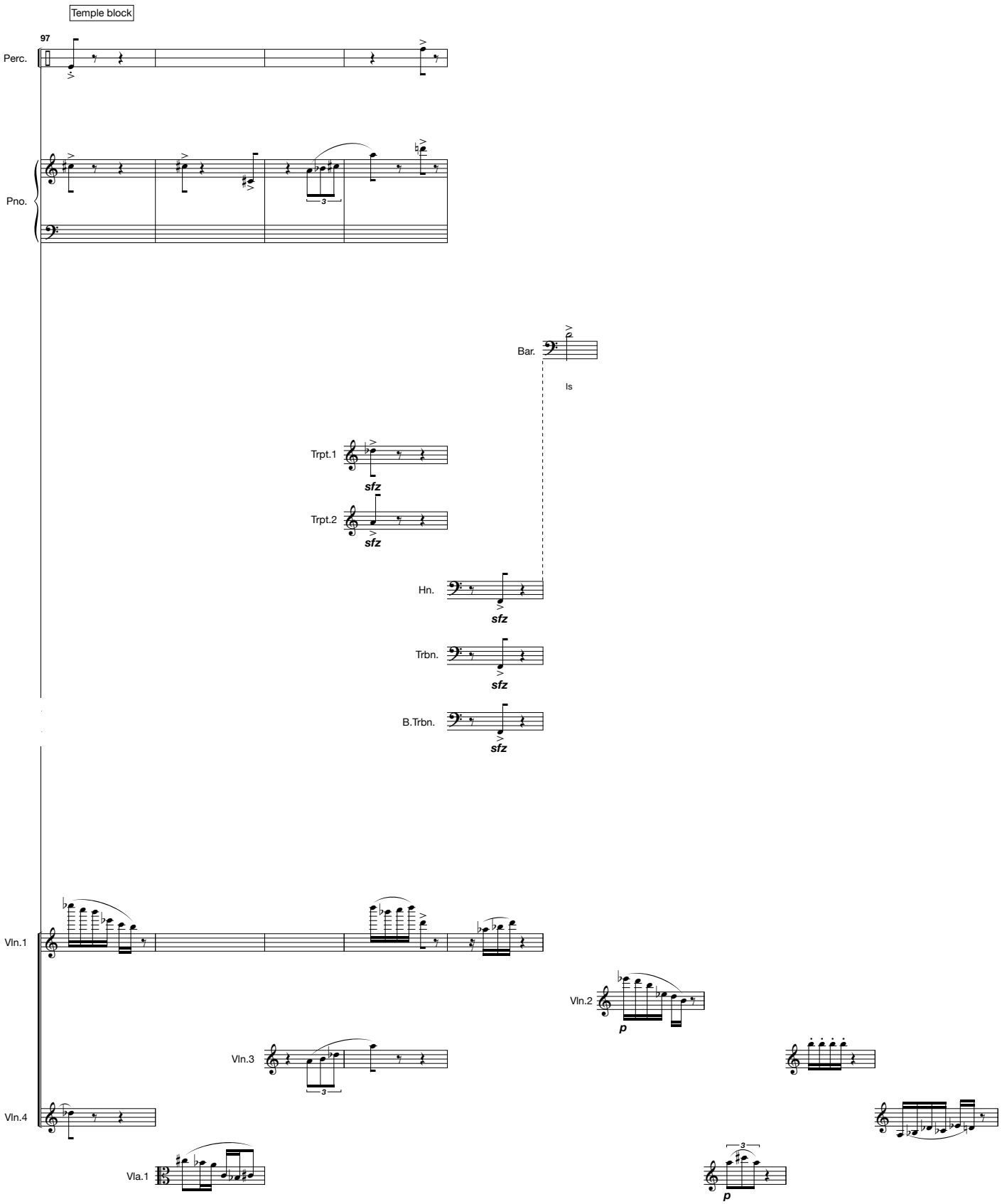
mp - mf

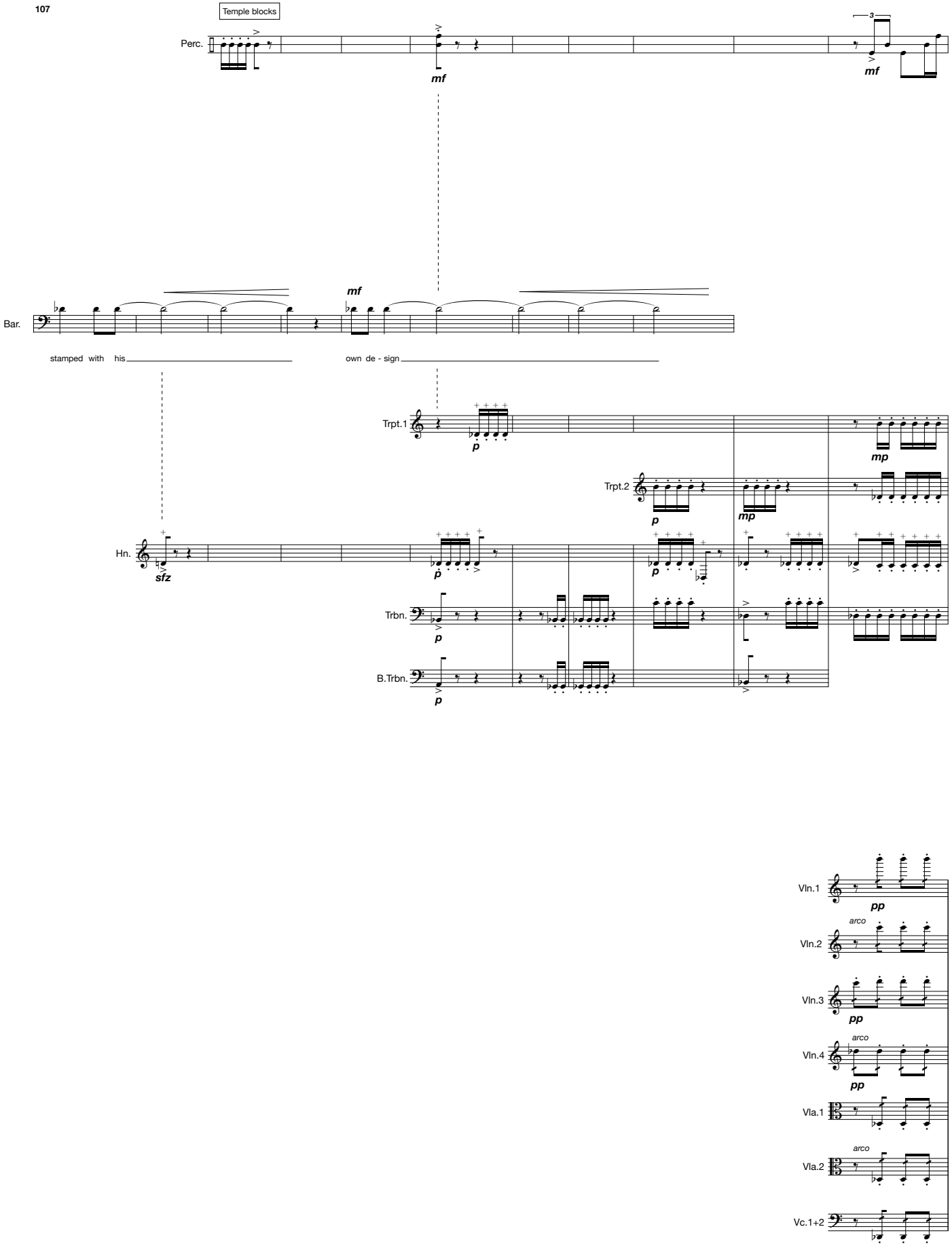

50
Perc.
f
Bar.
Or dives at the shoal of ice In a flash
Trpt.1
Trpt.2
mf
Hn.
Vln.1+2
Vln.3
arco
Vla.1
arco
Vc.1
arco
D.B.
arco

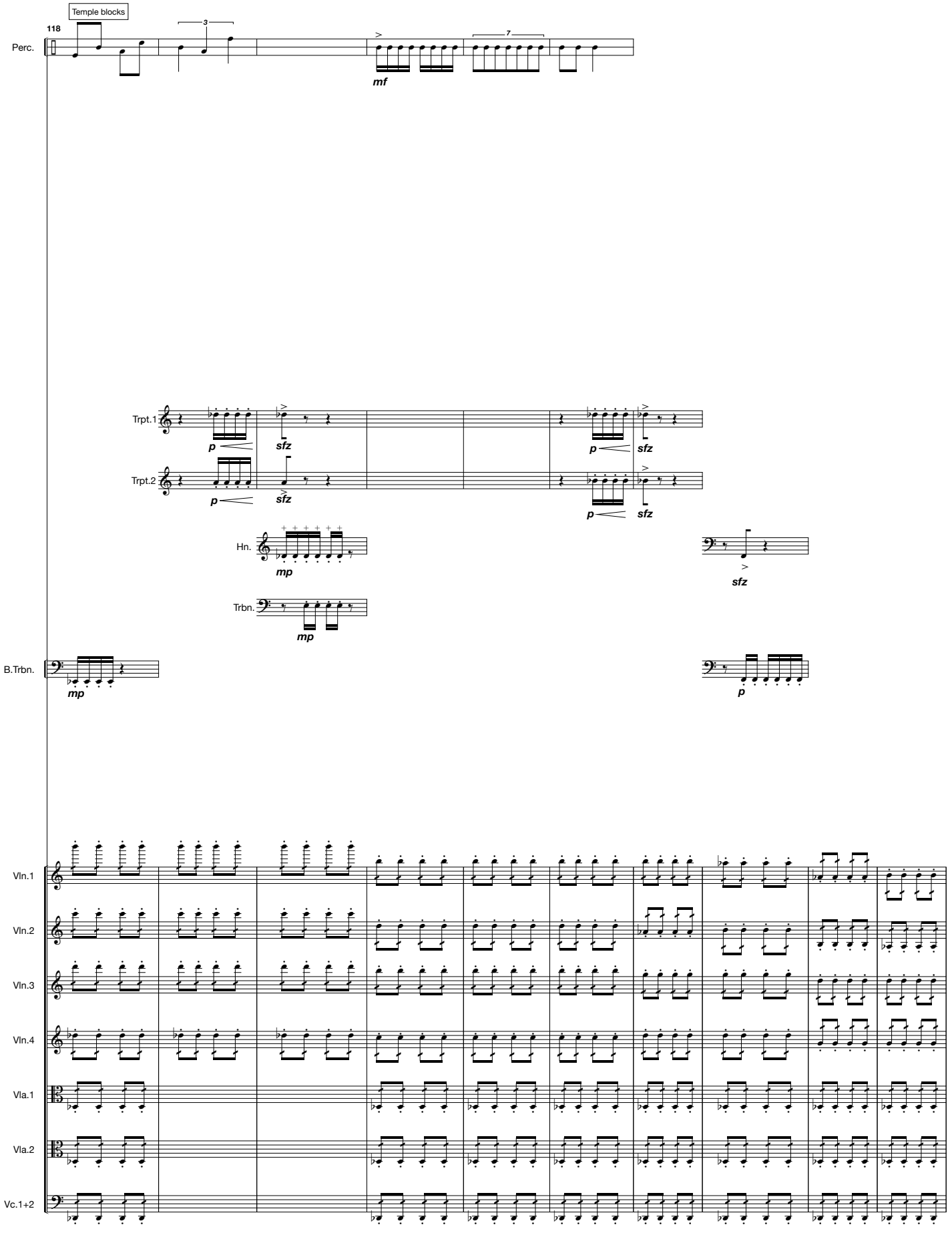

55
Perc.
f
Bar.
like a flock of gulls, And the heart leaps!
f
Trpt.1
Trpt.2
Hn.
Trbn.
sfzp
f
mf
sfzp
f
p f
mf
B.Trbn.
f
arco
Vln.1+2
a tempo
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

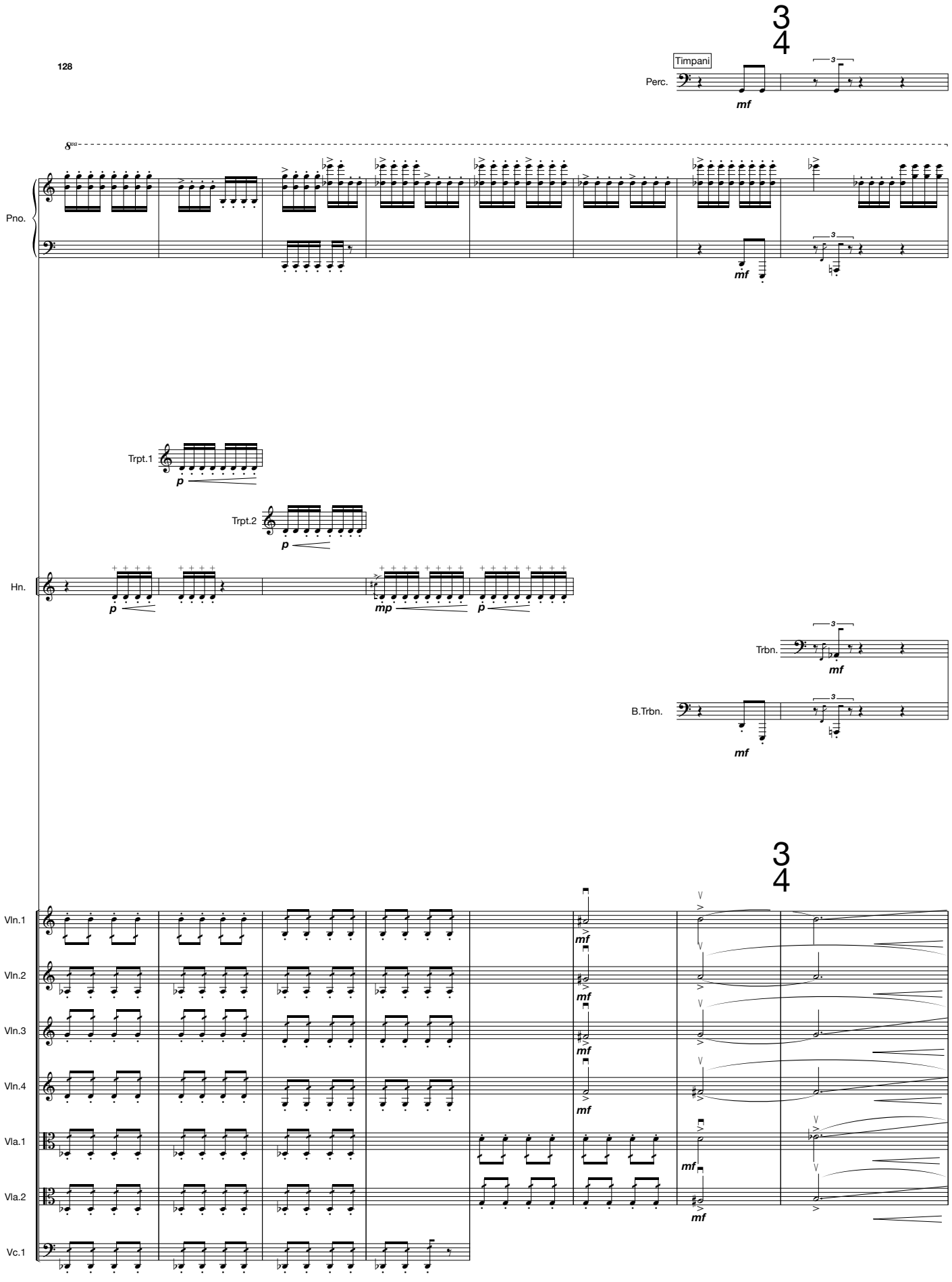

2/4
4
♩= 124
59
Pno.
mf
Bar.
The heart leaps and re - joi - ces
For the drea - mer
knows that he is liv - ing.
2/4
Vln.1
Vln.2
Vln.3+4
Vla.1+2
Vc.1+2
Vln.4
Vla.1
Vla.2
mp
pizz.
arco
74
mf
dream-er live!
he knows he is liv - ing his dream
On the pure plane of ac - tion
Where the white, spark - ling
3
pp
Solo
D.B.

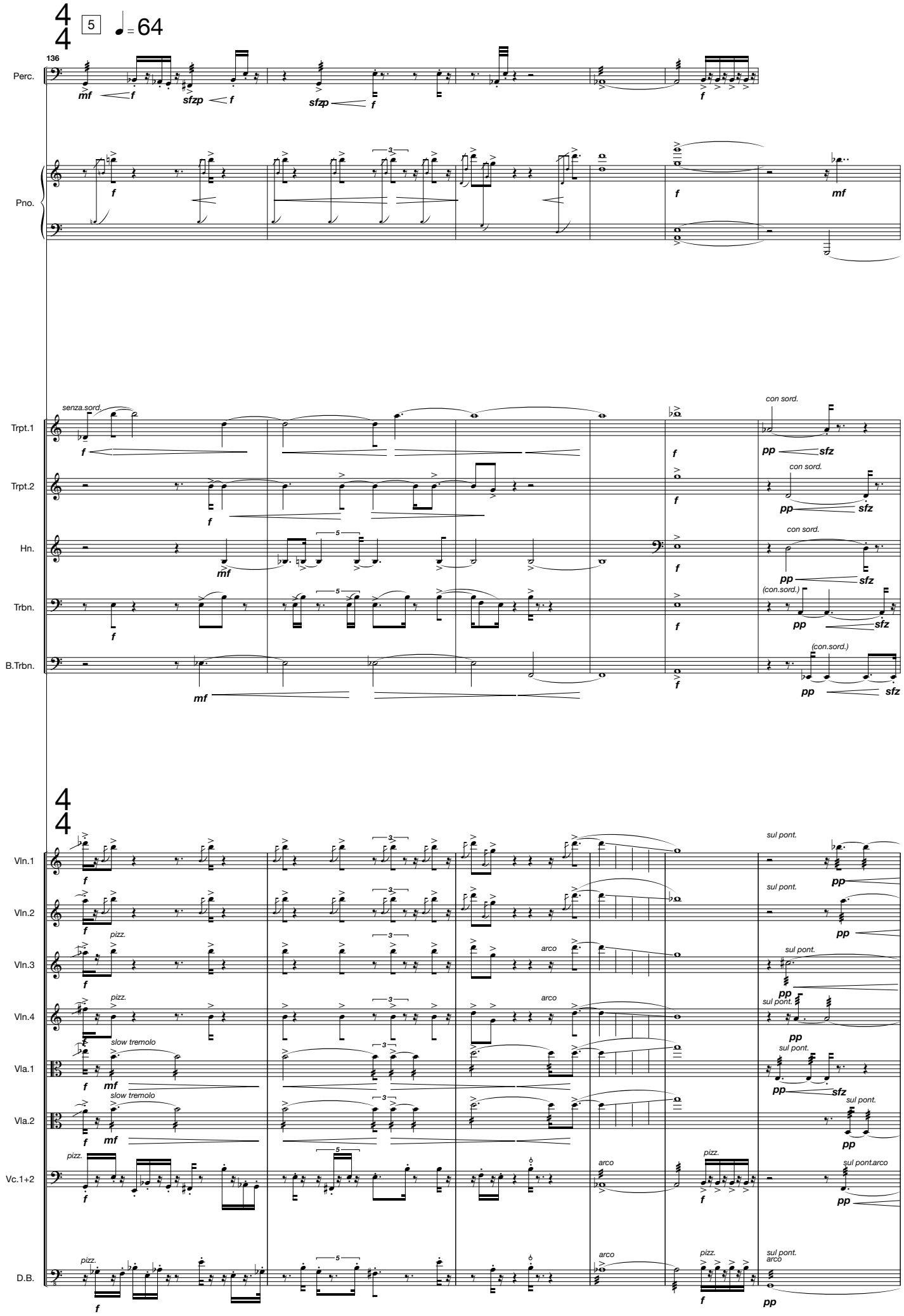

88
Temple blocks
Perc.
mf
mp
Pno.
f
Bar.
scene,
Al-most his own
cre - a-tion,
Trpt.1
mp
con sord.
sfz
Trpt.2
mp
mp
con sord.
sfz
Hn.
con sord.
p
Trbn.
con sord.
p
B.Trbn.
con sord.
p
Vln.1
pp
Vln.2
pp
Vln.3
pp
Vln.4
pp
Vla.1
pp
Vla.2
pp
Vc.1
pp

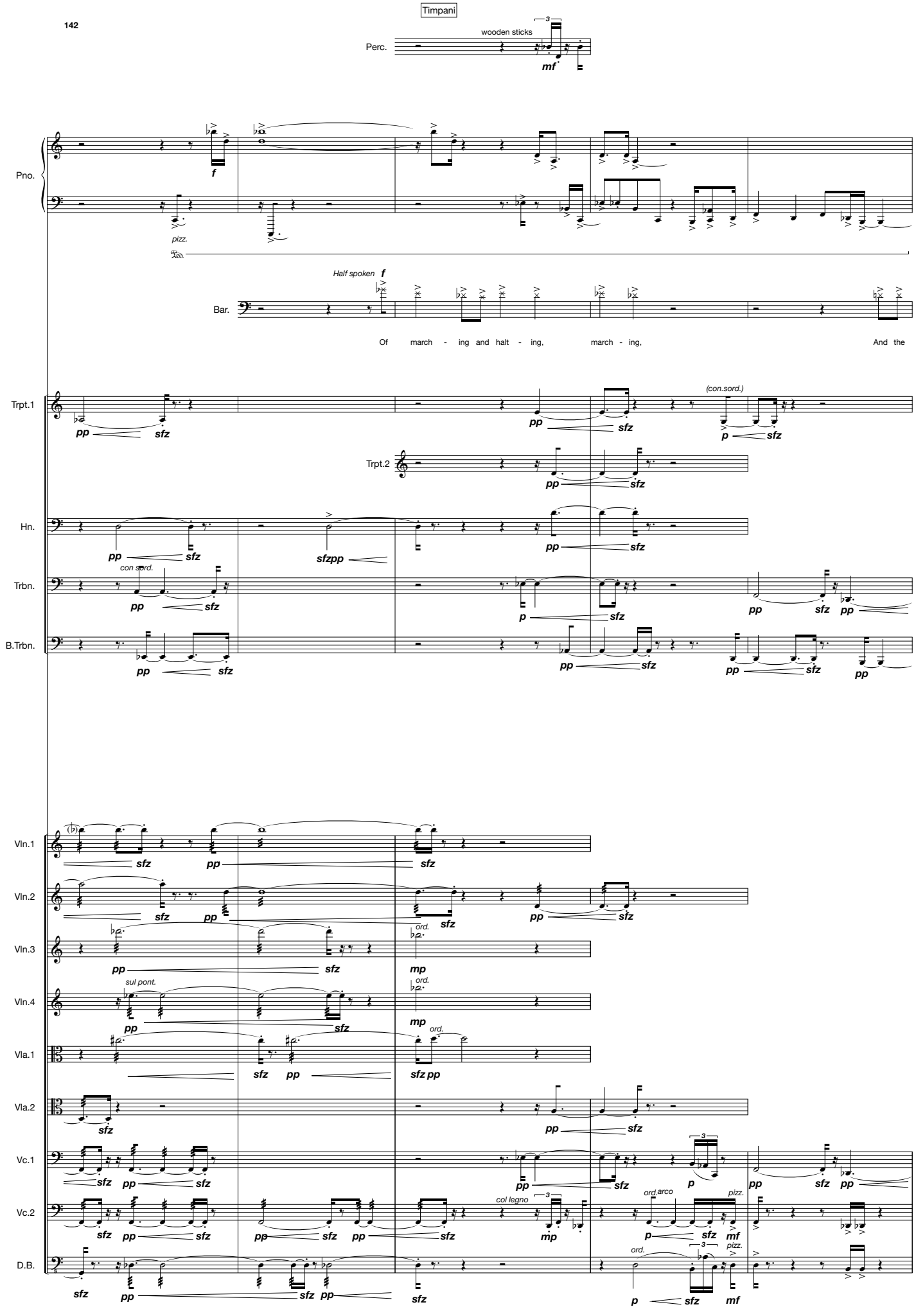

Temple block
97
Perc.
Pno.
Bar.
Is
Trpt.1
sfz
Trpt.2
sfz
Hn.
sfz
Trbn.
sfz
B.Trbn.
sfz
Vln.1
Vln.2
p
Vln.3
Vln.4
Vla.1
p

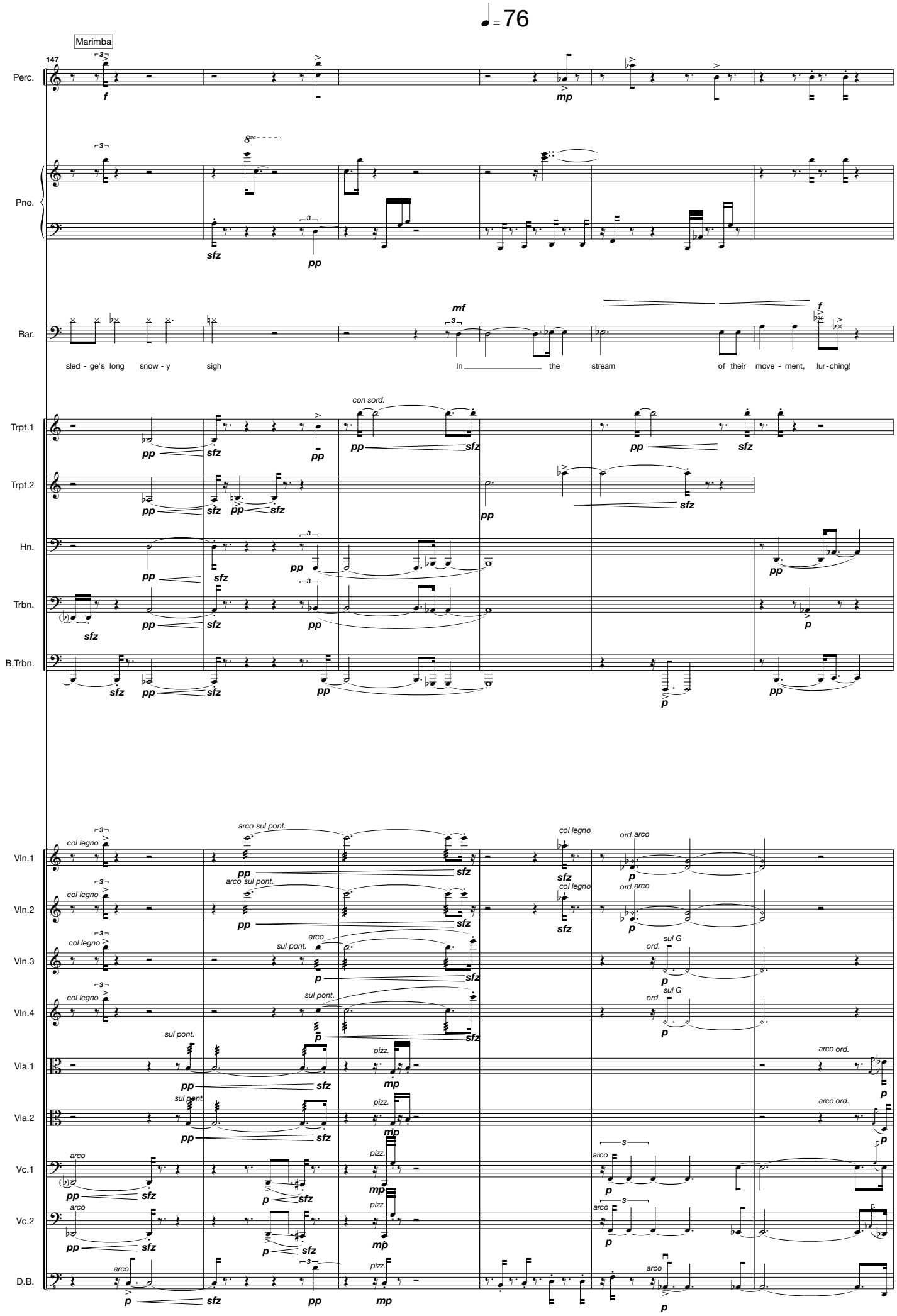

107
Temple blocks
Perc.
mf
3
mf
Bar.
mf
stamped with his
own de - sign
Trpt.1
p
mp
Trpt.2
p
mp
Hn.
sfz
p
p
Trbn.
p
B.Trbn.
p
Vln.1
pp
arco
Vln.2
Vln.3
pp
arco
Vln.4
pp
Vla.1
arco
Vla.2
Vc.1+2

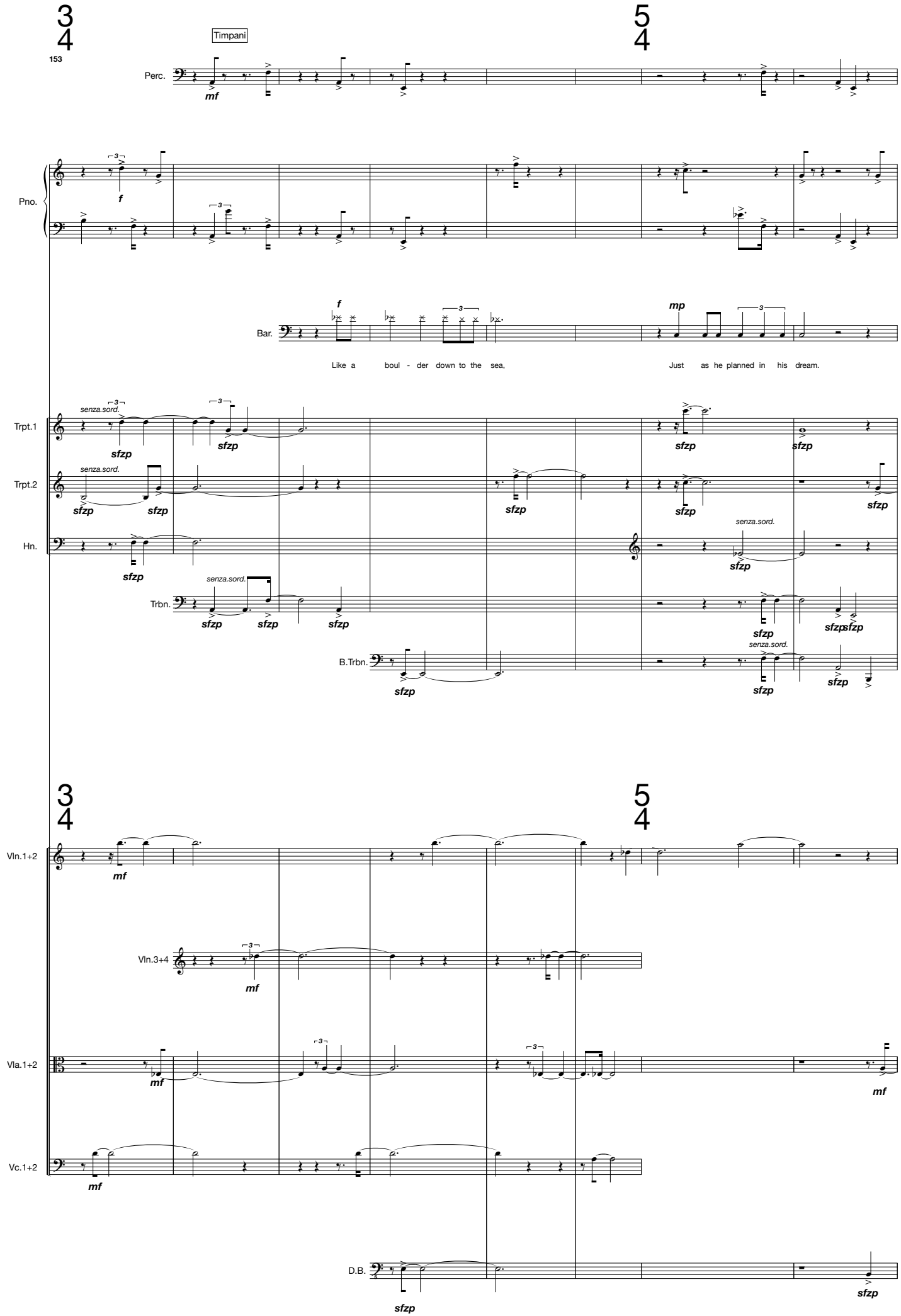

Temple blocks
118
Perc.
3
7
mf
Trpt.1
Trpt.2
p
sfz
Hn.
mp
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1+2

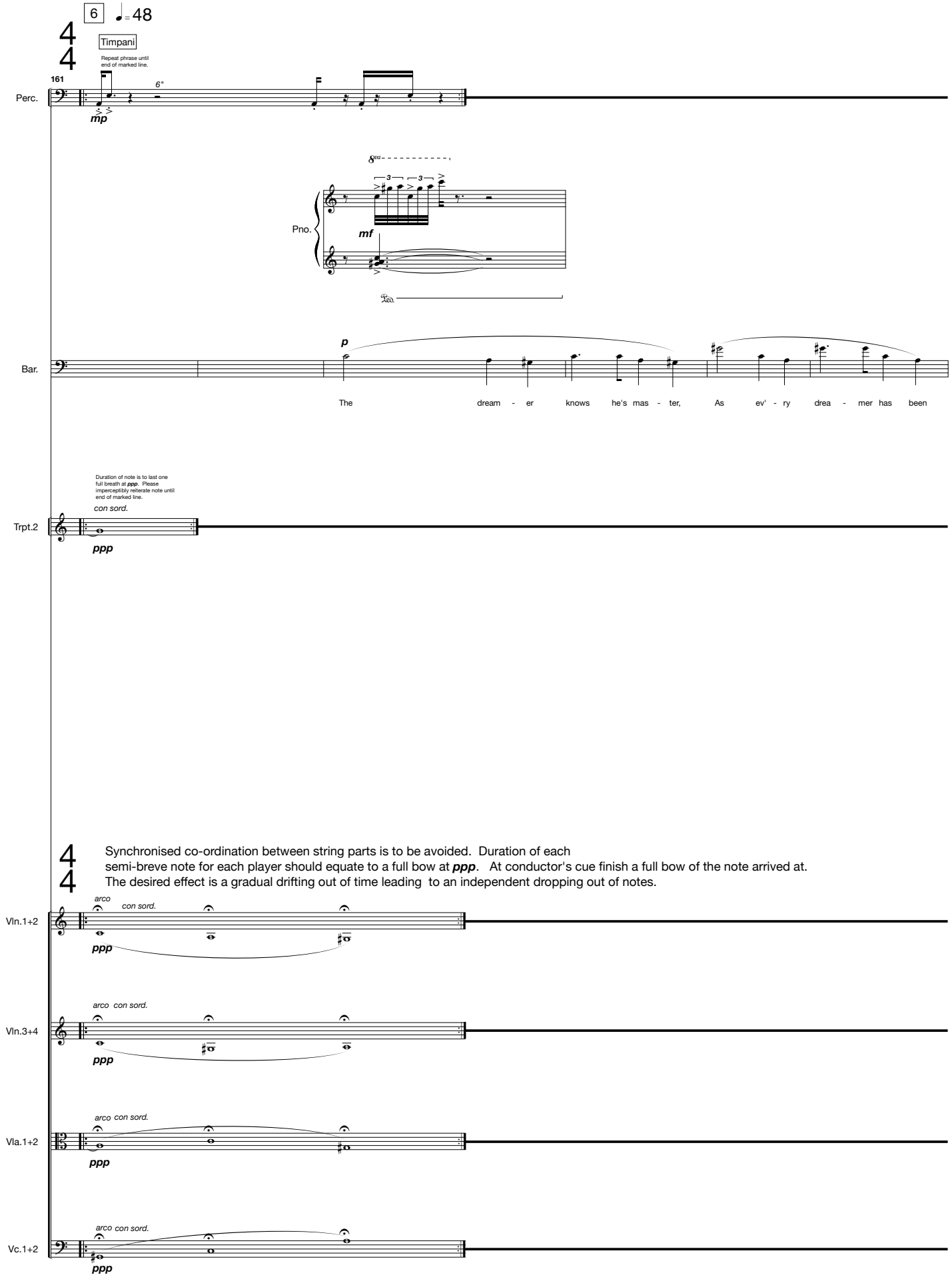

128
3
4
Timpani
Perc.
mf
8va
Pno.
mf
Trpt.1
p
Trpt.2
p
Hn.
p
mp
p
Trbn.
mf
B.Trbn.
mf
3
4
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
mf
mf
mf
mf
mf
mf

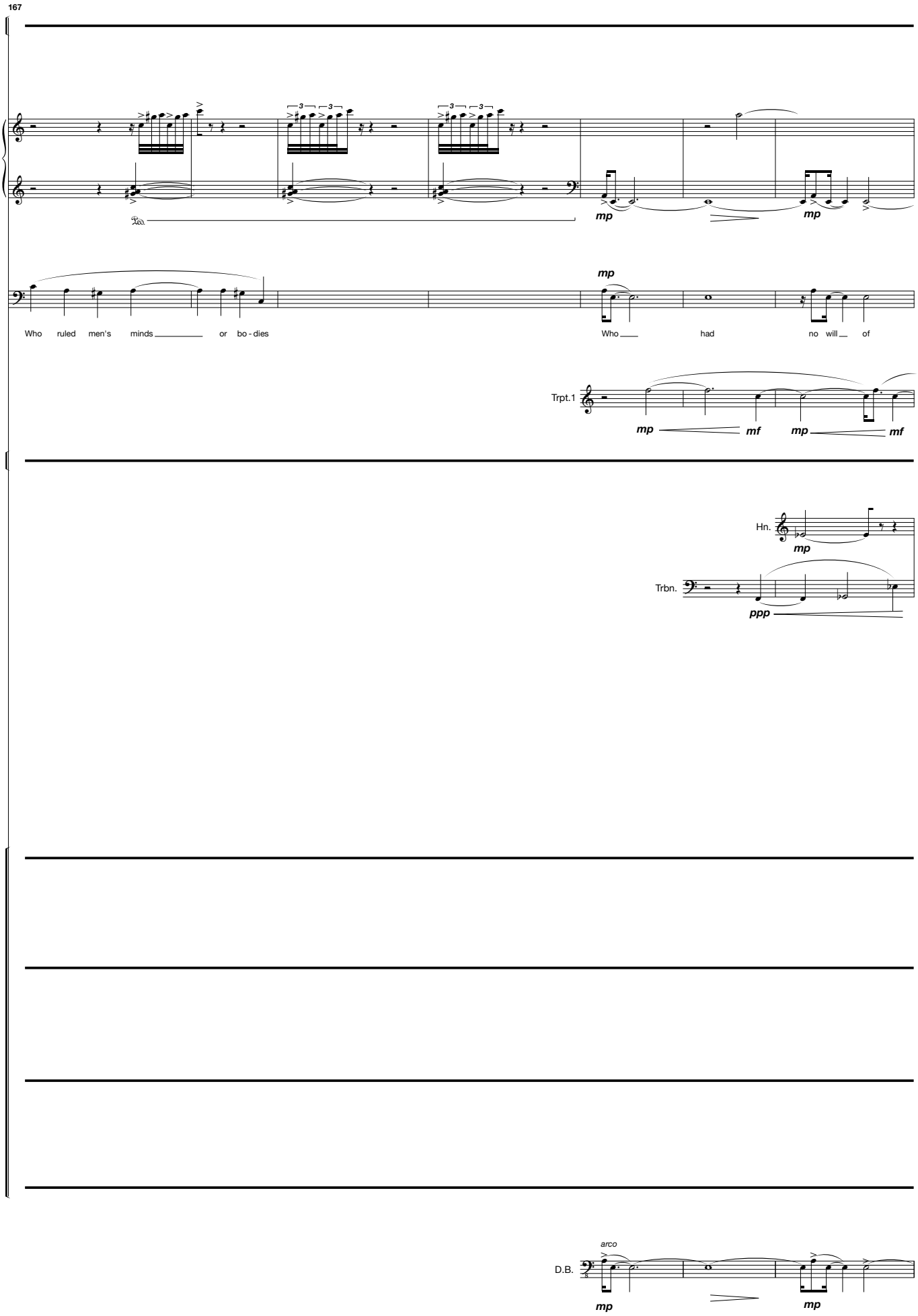

4/4
5
♩= 64
136
Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1+2
D.B.
senza.sord.
con sord.
(con.sord.)
pizz.
arco
slow tremolo
sul pont.
sul pont.arco
mf
f
sfzp
pp
sfz

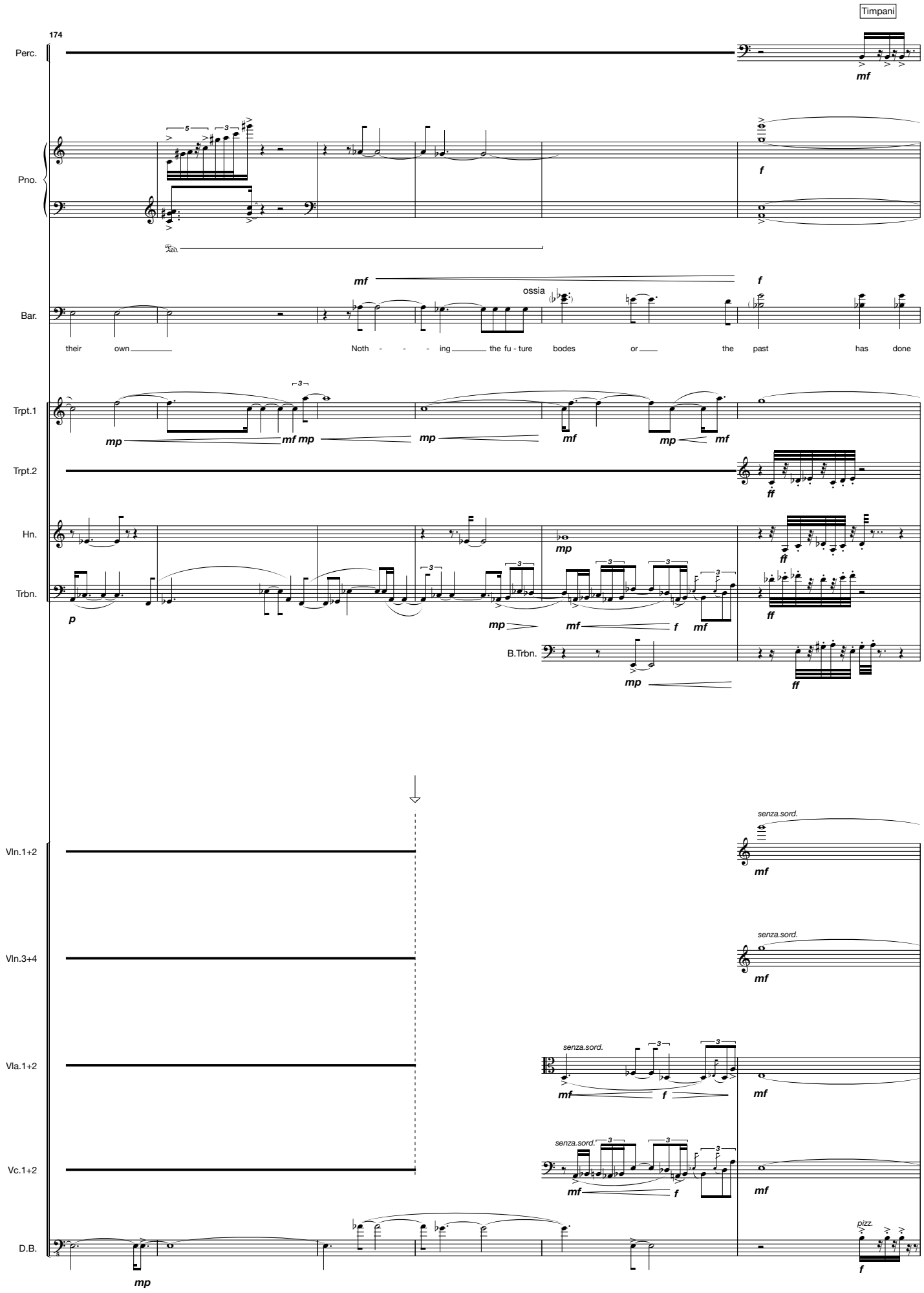

Timpani
wooden sticks
Perc.
mf
Pno.
f
pizz.
Half spoken f
Bar.
Of march - ing and halt - ing, march - ing, And the
Trpt.1
(con.sord.)
Trpt.2
Hn.
Trbn.
con sord.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
sul pont.
Vla.1
Vla.2
Vc.1
Vc.2
col legno
ord arco
D.B.
ord.

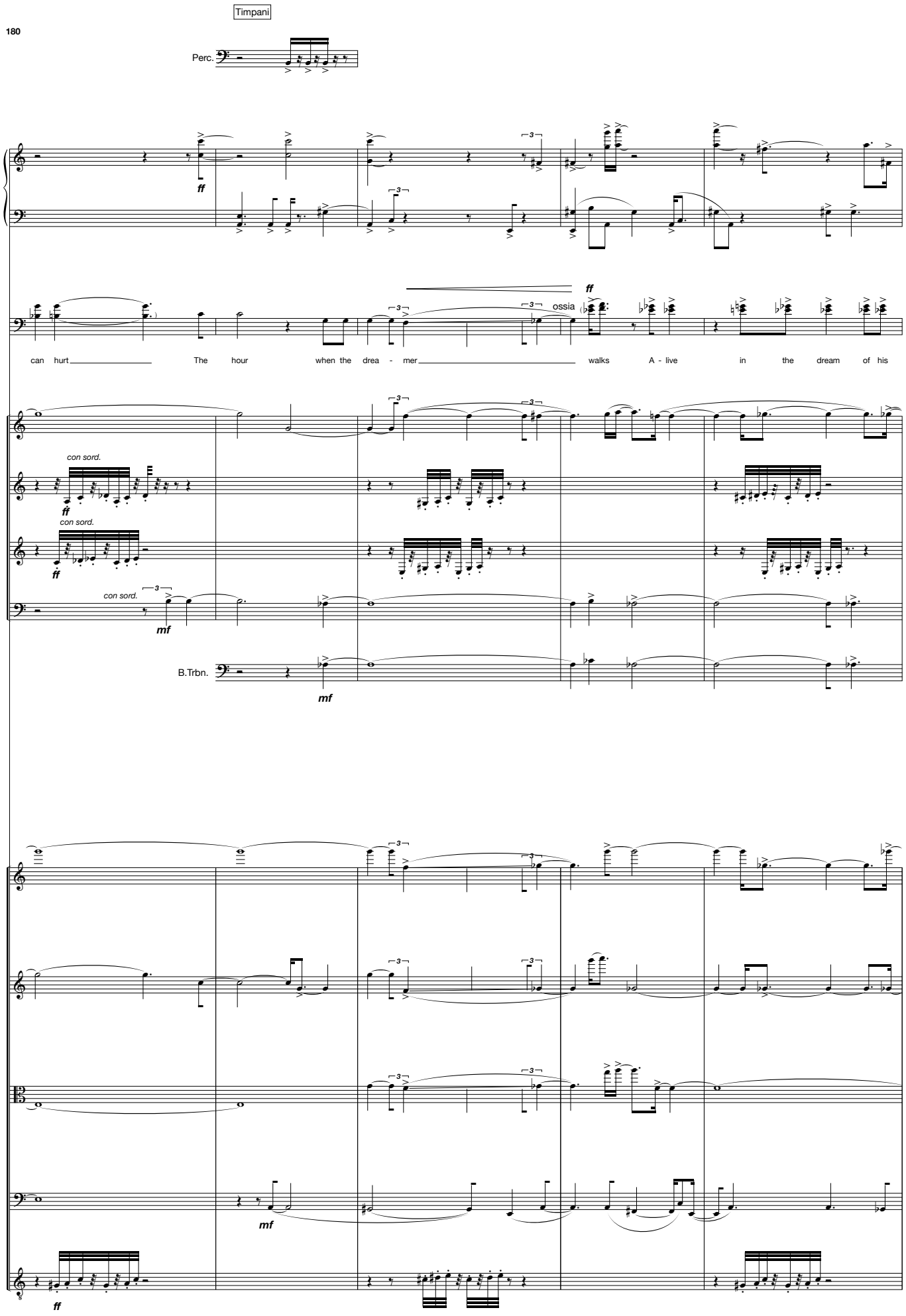

♩= 76
Marimba
147
Perc.
Pno.
Bar.
sled - ge's long snow - y sigh
In the stream of their move - ment, lur - ching!
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
con sord.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
col legno
arco sul pont.
sul pont.
arco
pizz.
ord.
sul G
arco ord.

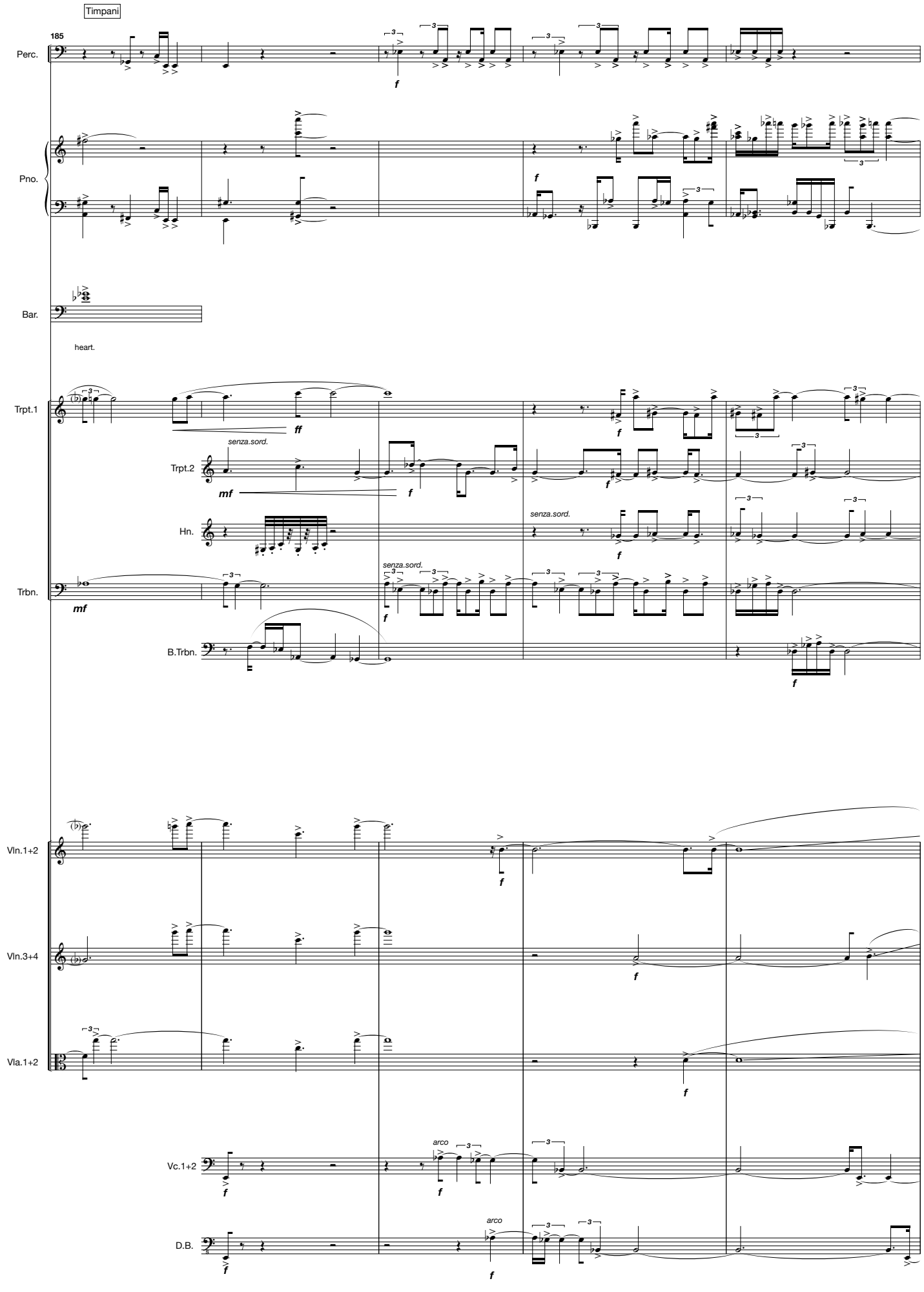

3
4
153
Timpani
5
4
Perc.
mf
Pno.
f
mp
Bar.
Like a boul - der down to the sea,
Just as he planned in his dream.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
senza.sord.
sfzp
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

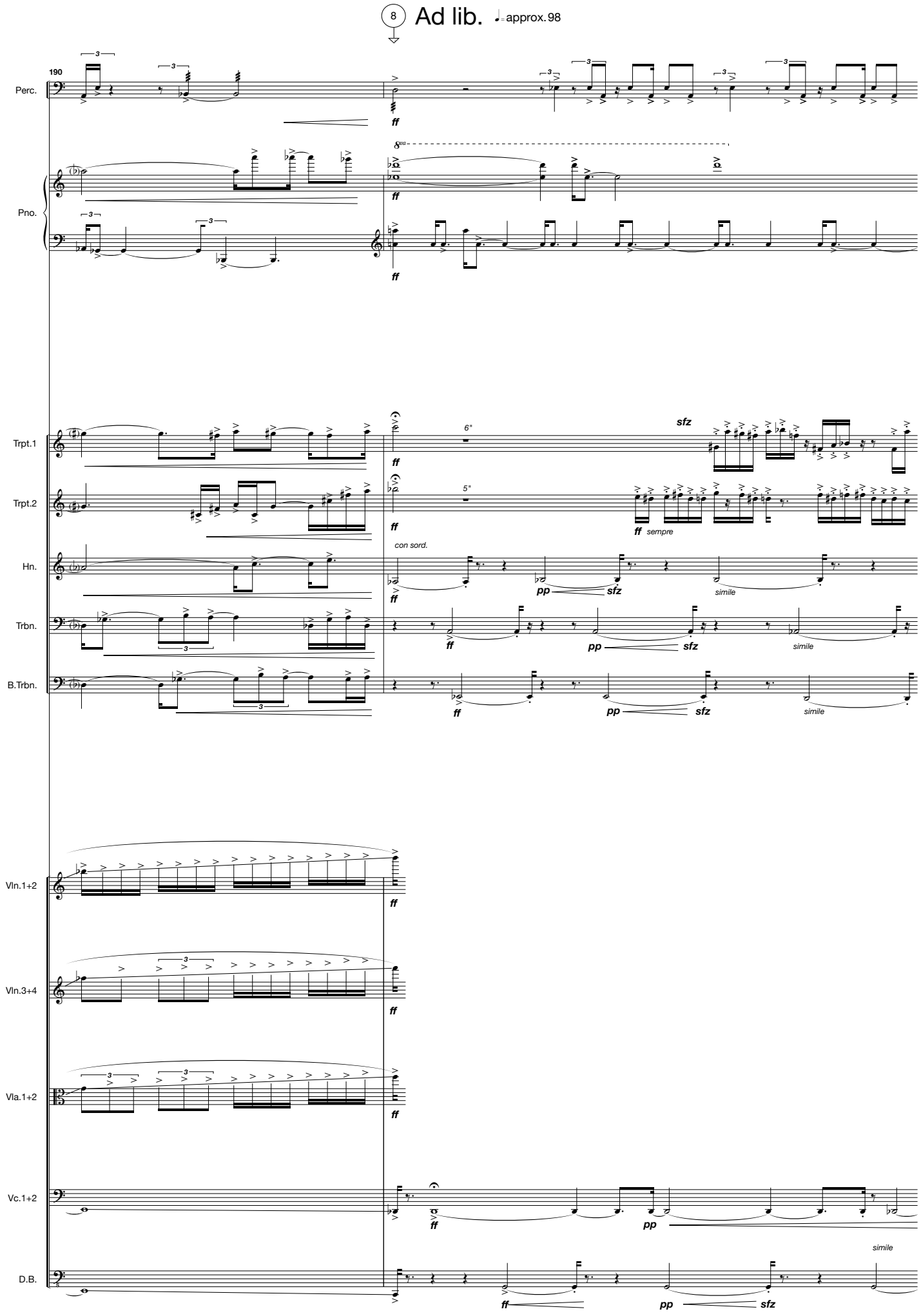

6
♩= 48
Timpani
Repeat phrase until end of marked line.
161
6"
Perc.
mp
8va
Pno.
mf
Bar.
p
The dream - er knows he's mas - ter, As ev' - ry drea - mer has been
Duration of note is to last one full breath at ppp. Please imperceptibly reiterate note until end of marked line.
con sord.
Trpt.2
ppp
Synchronised co-ordination between string parts is to be avoided. Duration of each semi-breve note for each player should equate to a full bow at ppp. At conductor's cue finish a full bow of the note arrived at. The desired effect is a gradual drifting out of time leading to an independent dropping out of notes.
arco
con sord.
Vln.1+2
ppp
arco con sord.
Vln.3+4
ppp
arco con sord.
Vla.1+2
ppp
arco con sord.
Vc.1+2
ppp

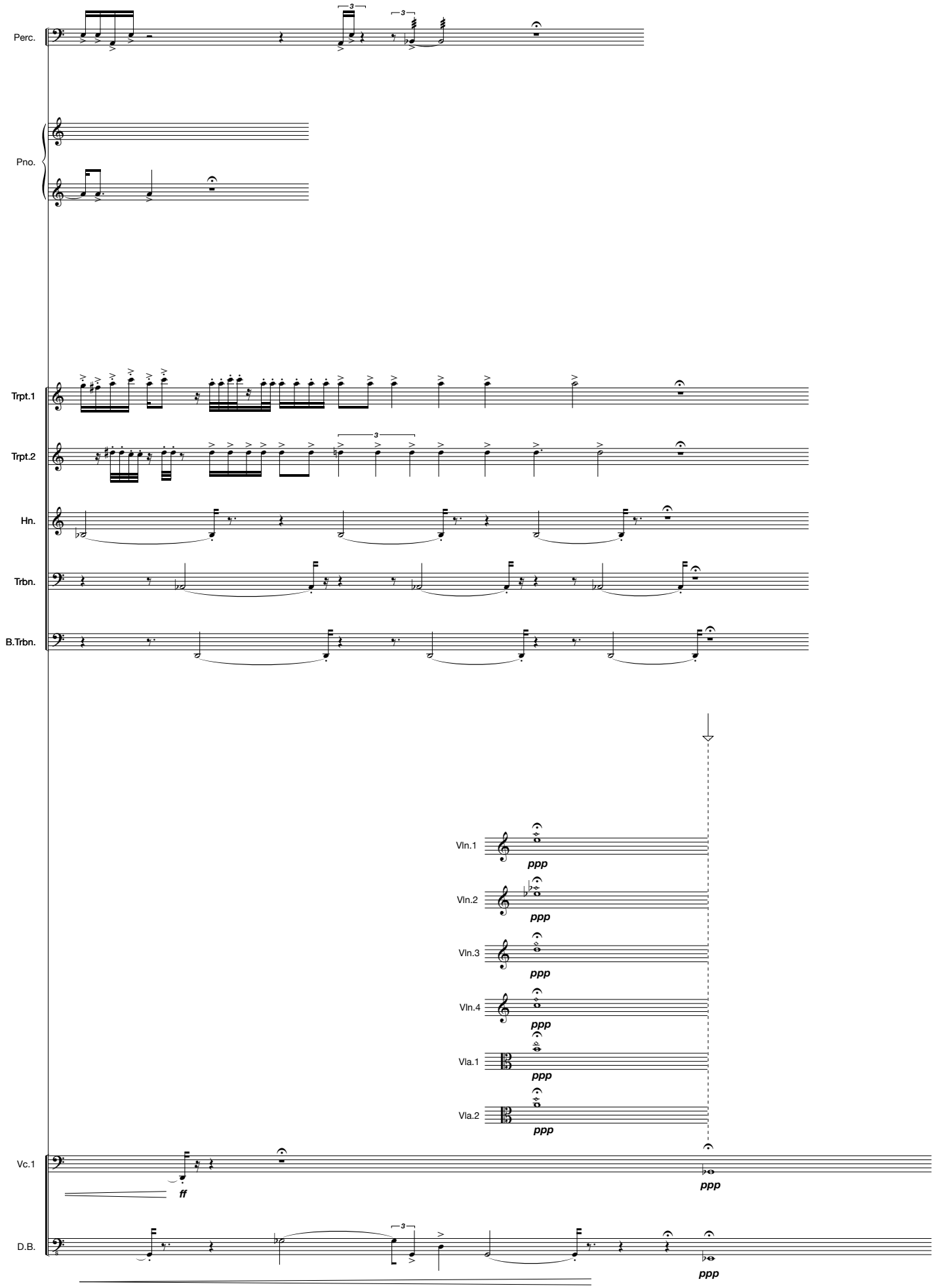

167
Perc.
Pno.
Bar.
Who ruled men's minds or bo - dies
Who had no will of
mp
mp
mp
Trpt.1
mp mf mp mf
Trpt.2
Hn.
mp
Trbn.
ppp
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
arco
mp
mp


7 ♩= 76
Timpani
174
Perc.
mf
Pno.
f
Bar.
mf
f
ossia
their own
Noth - - - ing
the fu - ture bodes or
the past has done
Trpt.1
mp
mf mp
mp
mf
mp
mf
Trpt.2
ff
Hn.
mp
ff
Trbn.
p
mp
mf
f
mf
ff
B.Trbn.
mp
ff
senza.sord.
Vln.1+2
mf
senza.sord.
Vln.3+4
mf
senza.sord.
Vla.1+2
mf
f
mf
senza.sord.
Vc.1+2
mf
f
mf
D.B.
mp
pizz.
f


180
Timpani
Perc.
Pno.
ff
Bar.
ff
ossia
can hurt The hour when the drea - mer walks A - live in the dream of his
Trpt.1
Trpt.2
con sord.
ff
Hn.
con sord.
ff
Trbn.
con sord.
mf
B.Trbn.
mf
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
mf
D.B.
ff


Timpani
185
Perc.
Pno.
Bar.
heart.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
senza.sord.
arco

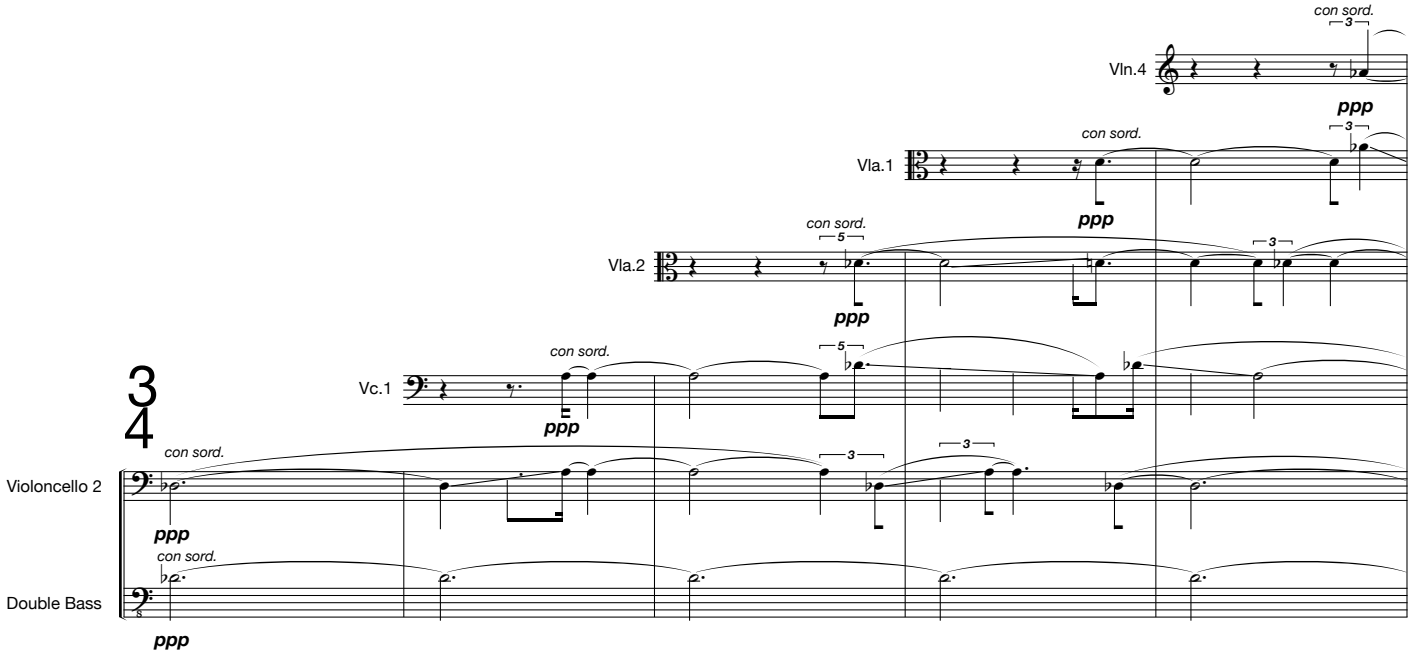

8
Ad lib.
approx. 98
190
Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
ff
pp
sfz
sempre
con sord.
simile
6"
5"

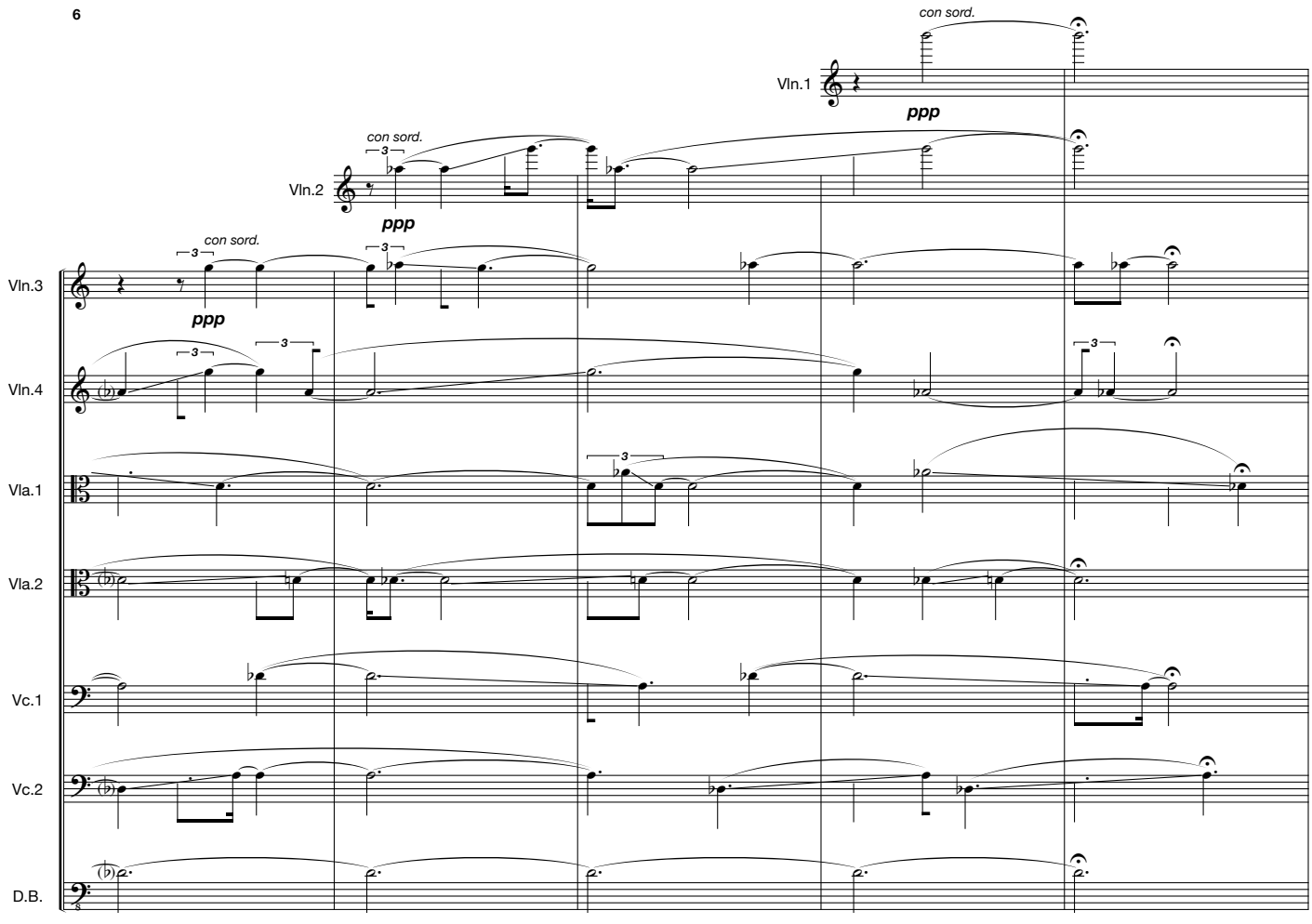

Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
D.B.
ff
ppp

Act.1 - Scene 1 - Death

Three shapes are revealed in sleeping bags half buried in snow.
The air is still and cold, it could be a day or a week after their deaths.
This *could* be November 1912 when the bodies were discovered.

1 ♩= 48




6
Vln.1
con sord.
ppp
Vln.2
con sord.
ppp
Vln.3
con sord.
ppp
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

9 ca 30"

Sus.Cym.

let ring

large spongy mallet

11

Perc.

ppp

5"

Narr.

[quietly]
The world is spun between two giant hands of ice,
And on any peak of living won
From hardest hours, the blizzards hiss,
And the reward set for the blindest faith

each string player's note to last
one full bow at ***ppp*** then wait for next cue

sul E

Vln.1

pp

Vln.2

pp

Vln.3

pp

Vln.4

pp

Vla.1

pp

Vla.2

pp

Vc.1

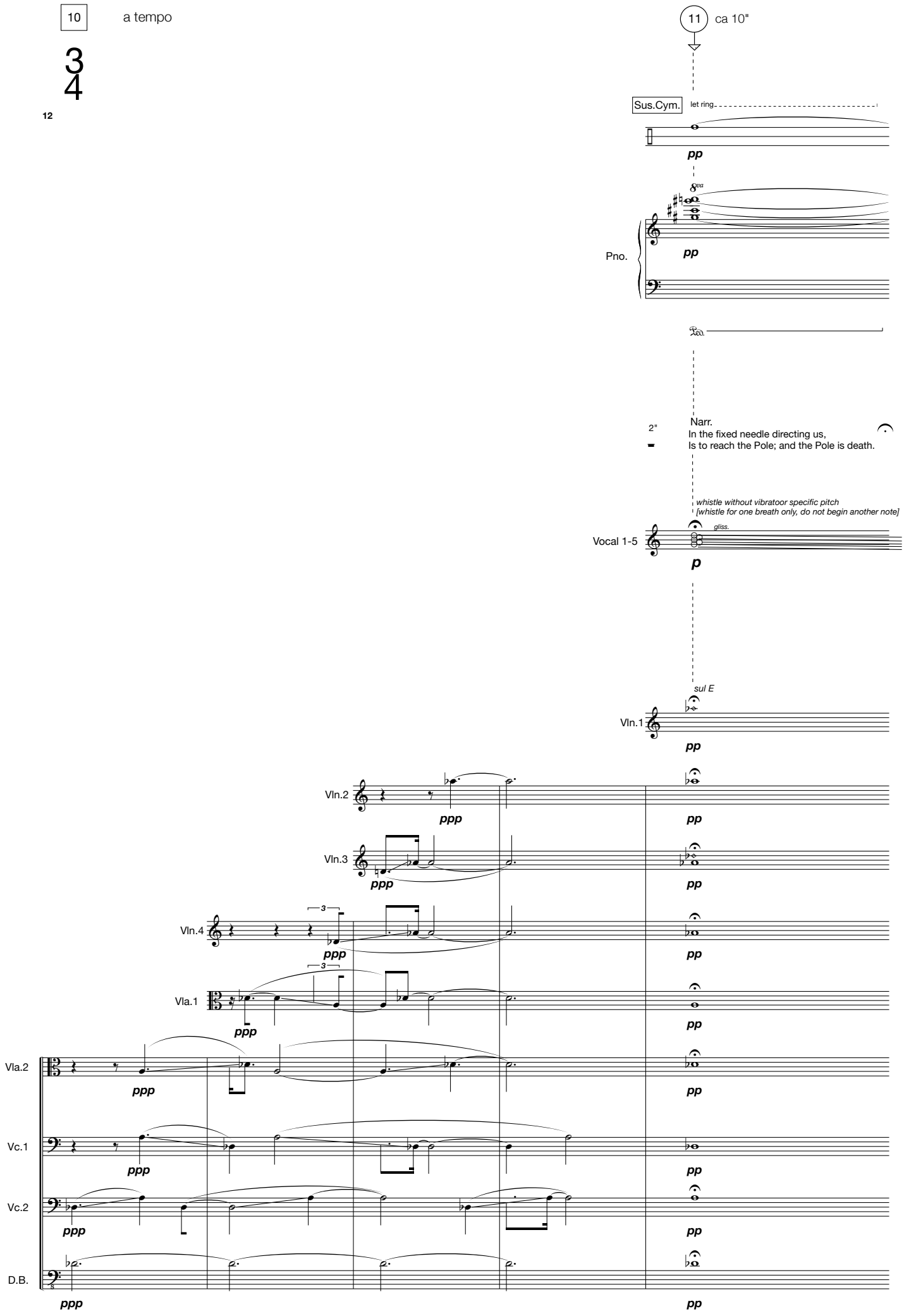
pp

Vc.2

pp

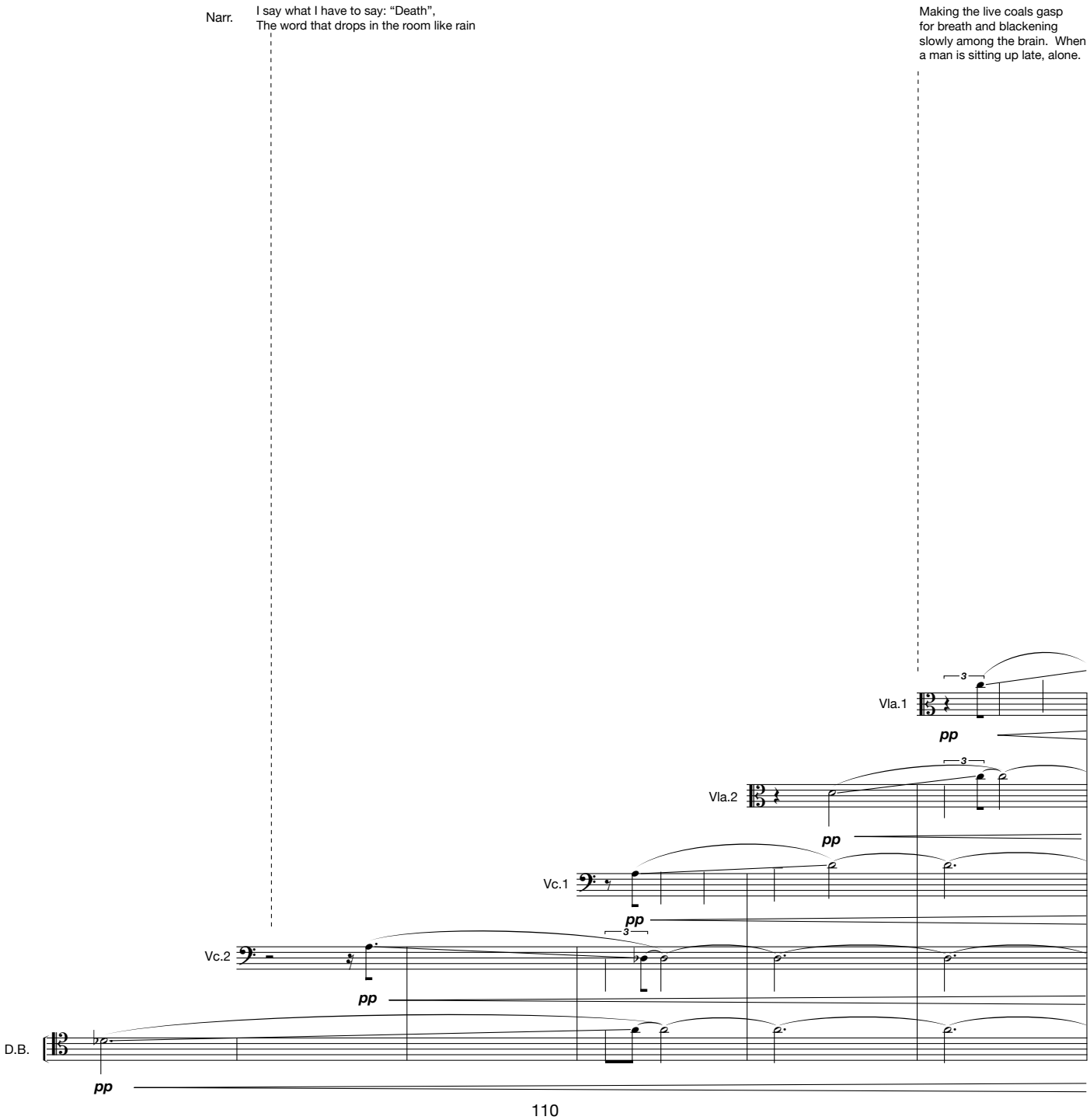
D.B.

pp

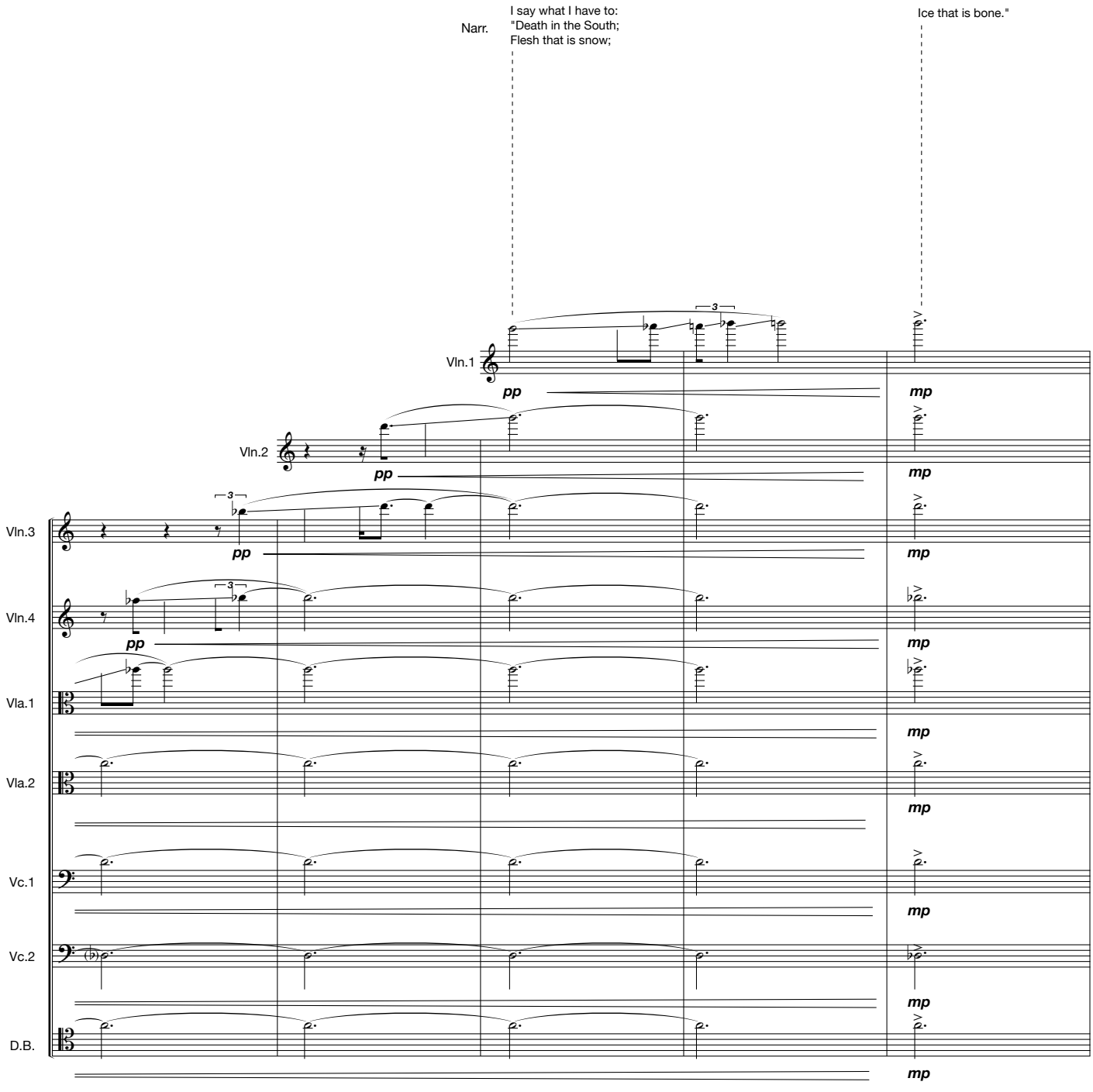

10
a tempo
3
4
12
11
ca 10"
Sus.Cym.
let ring
pp
8va
Pno.
pp
Ped.
2"
Narr.
In the fixed needle directing us,
Is to reach the Pole; and the Pole is death.
whistle without vibratoor specific pitch
[whistle for one breath only, do not begin another note]
Vocal 1-5
gliss.
p
sul E
Vln.1
pp
Vln.2
ppp
pp
Vln.3
ppp
pp
Vln.4
3
ppp
pp
Vla.1
3
ppp
pp
Vla.2
ppp
pp
Vc.1
ppp
pp
Vc.2
ppp
pp
D.B.
ppp
pp

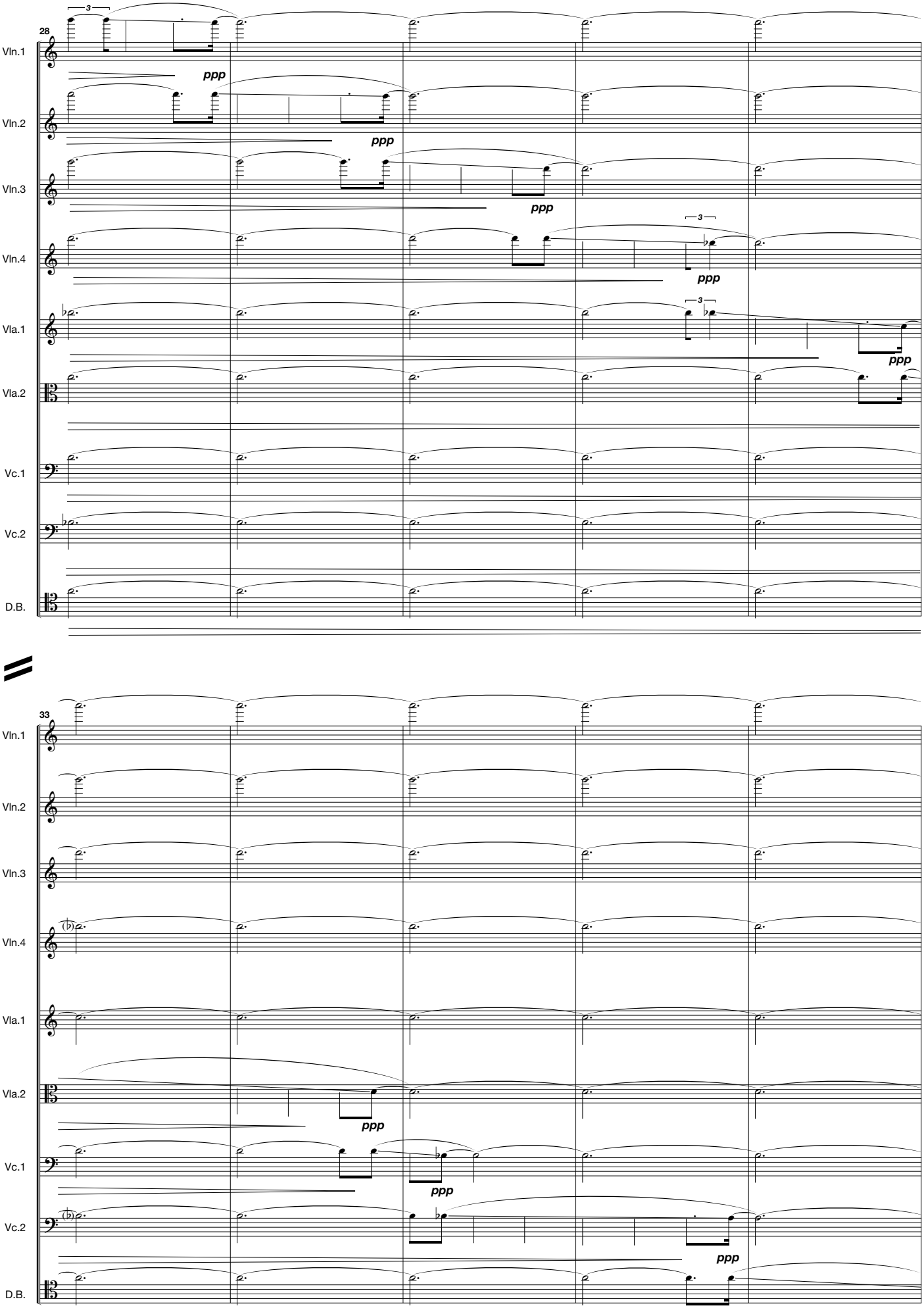
12 a tempo

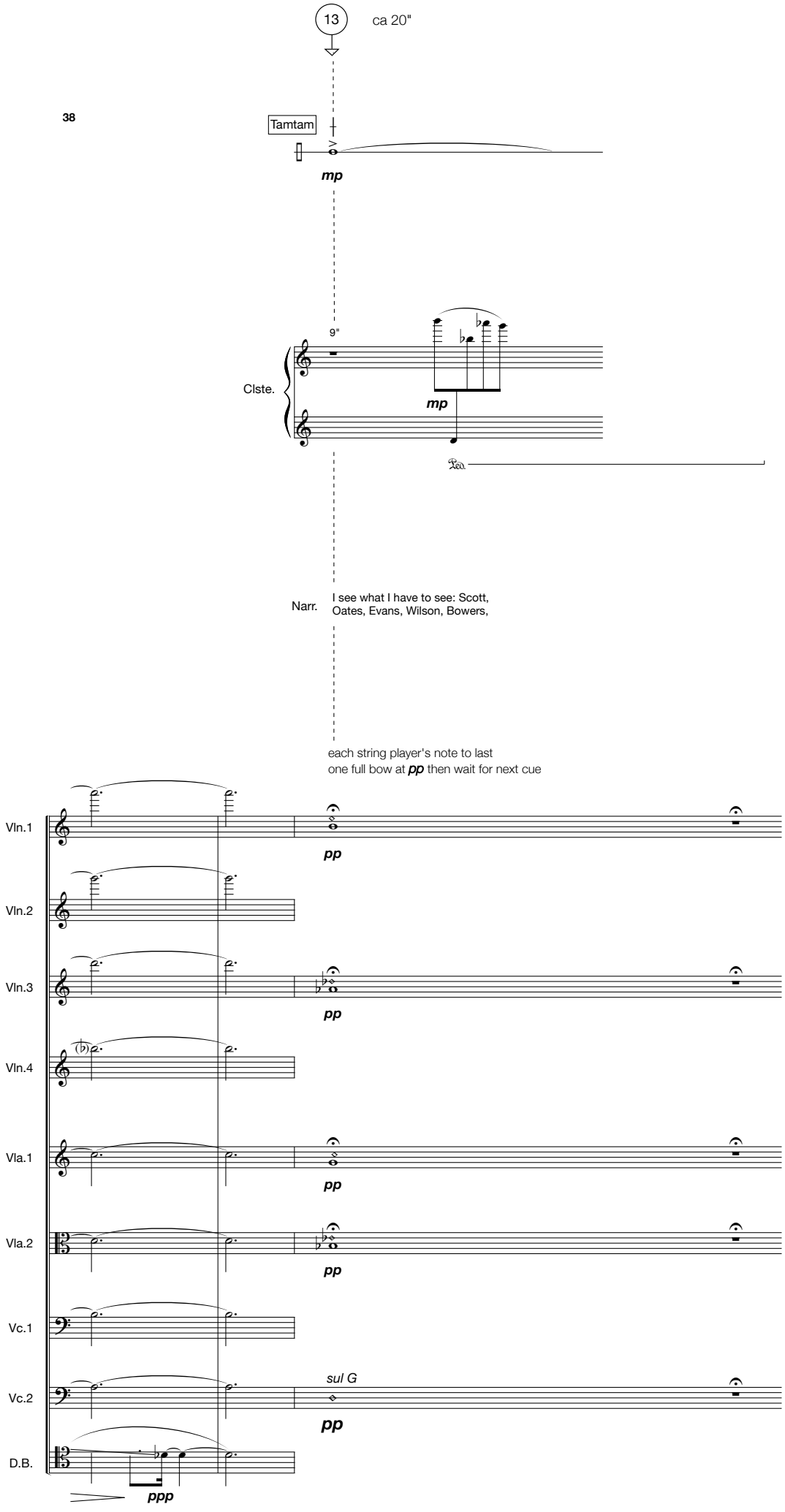
17

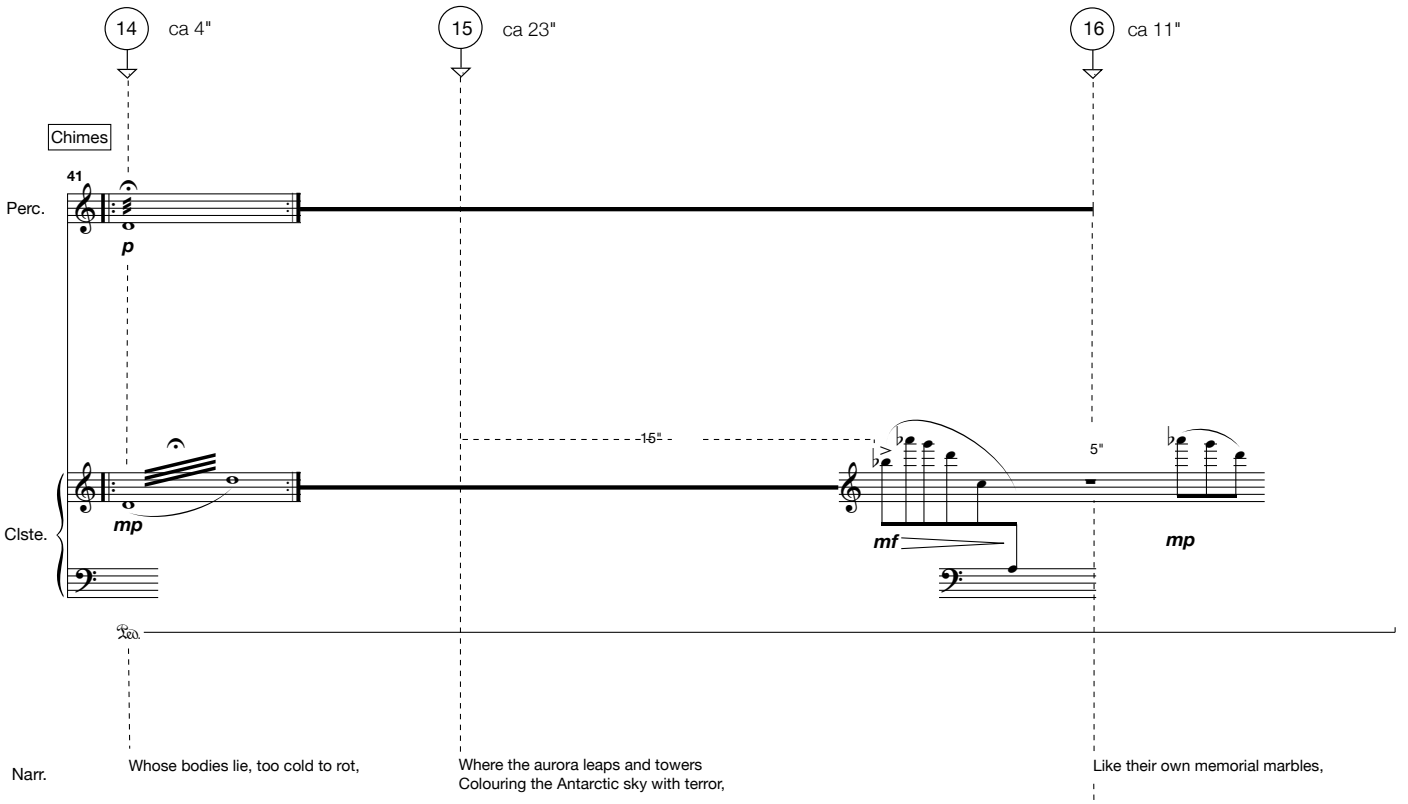

Narr.
I say what I have to say: “Death”,
The word that drops in the room like rain
Making the live coals gasp
for breath and blackening
slowly among the brain. When
a man is sitting up late, alone.
Vla.1
pp
Vla.2
pp
Vc.1
pp
Vc.2
pp
D.B.
pp

23

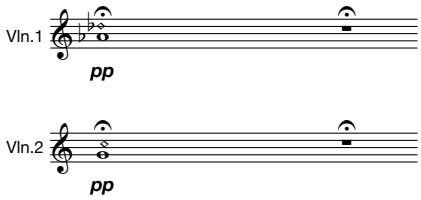

Narr.
I say what I have to:
"Death in the South;
Flesh that is snow;
Ice that is bone."
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pp
mp
3


28
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
ppp
33

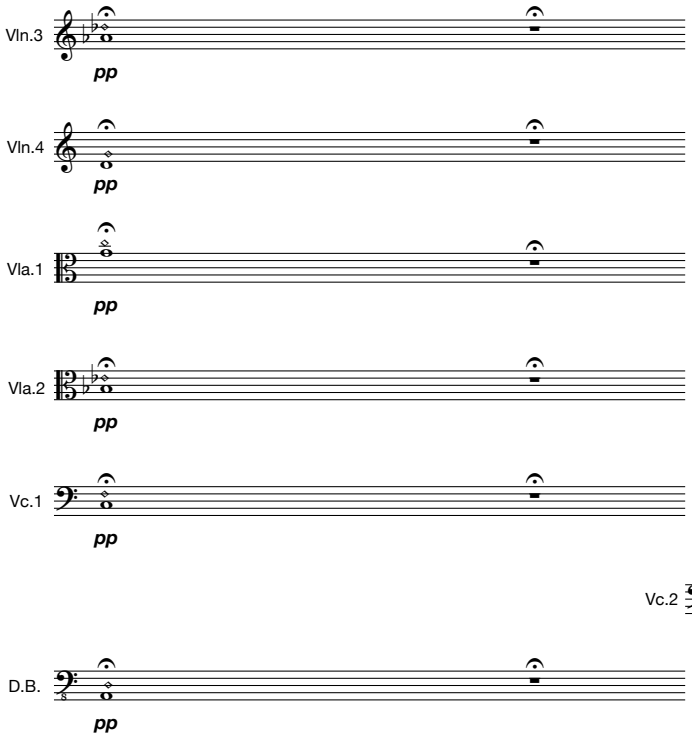

13
ca 20"
38
Tamtam
mp
9"
Clste.
mp
Narr.
I see what I have to see: Scott,
Oates, Evans, Wilson, Bowers,
each string player's note to last
one full bow at pp then wait for next cue
Vln.1
pp
Vln.2
Vln.3
pp
Vln.4
Vla.1
pp
Vla.2
pp
Vc.1
Vc.2
sul G
pp
D.B.
ppp

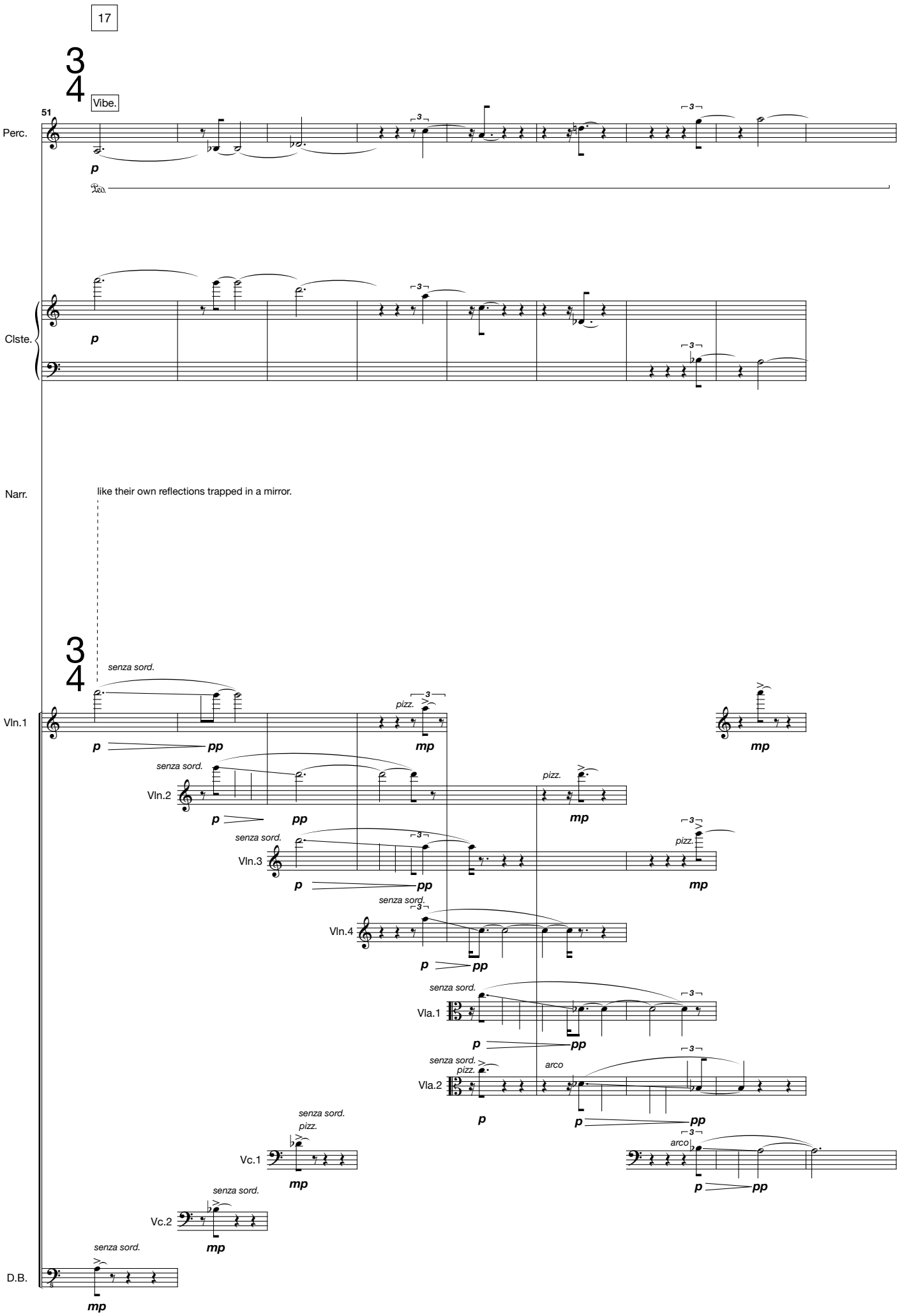


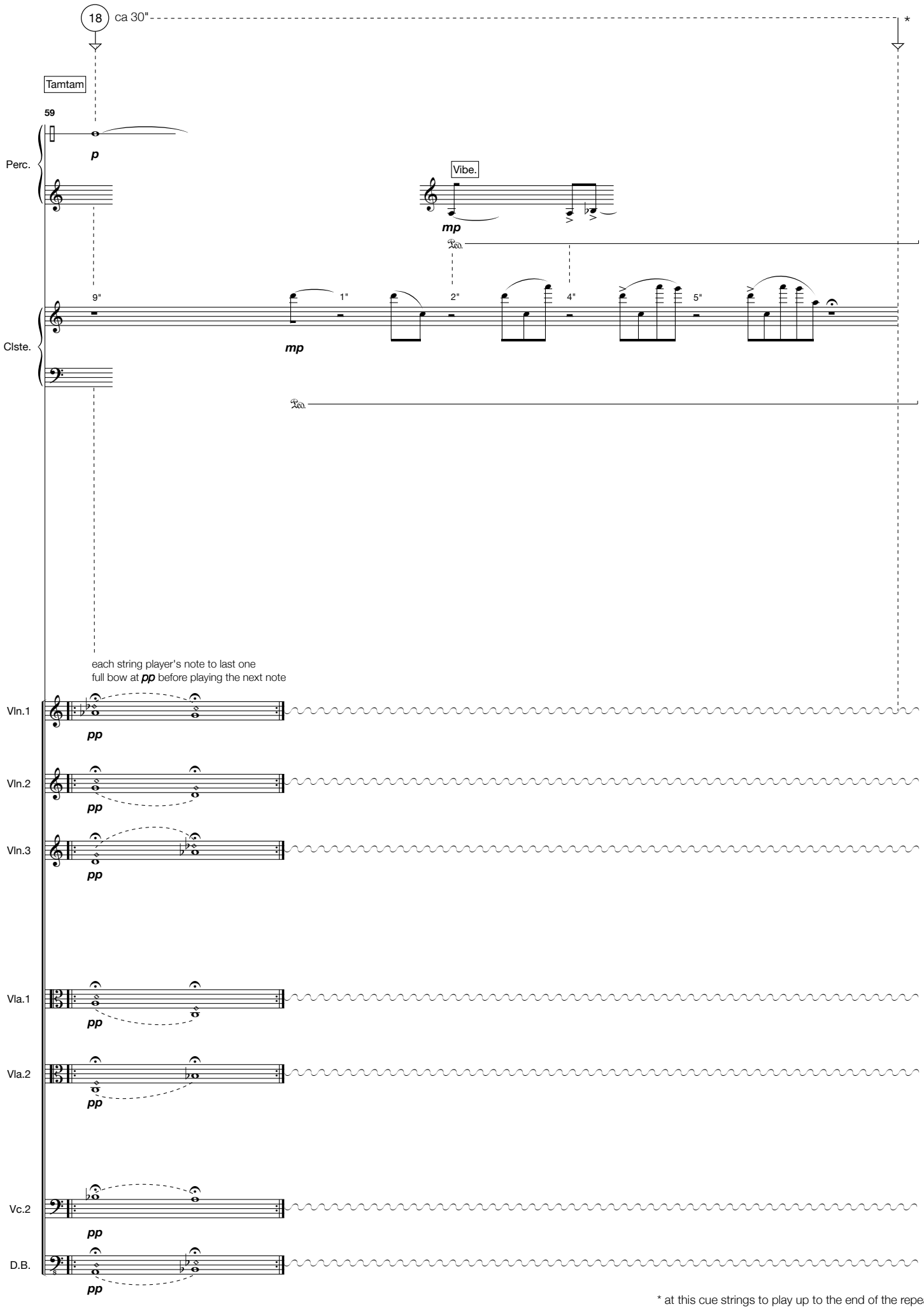
each string player's note to last
one full bow at ***pp*** then wait for next cue



each string player's note to last
one full bow at ***pp*** then wait for next cue

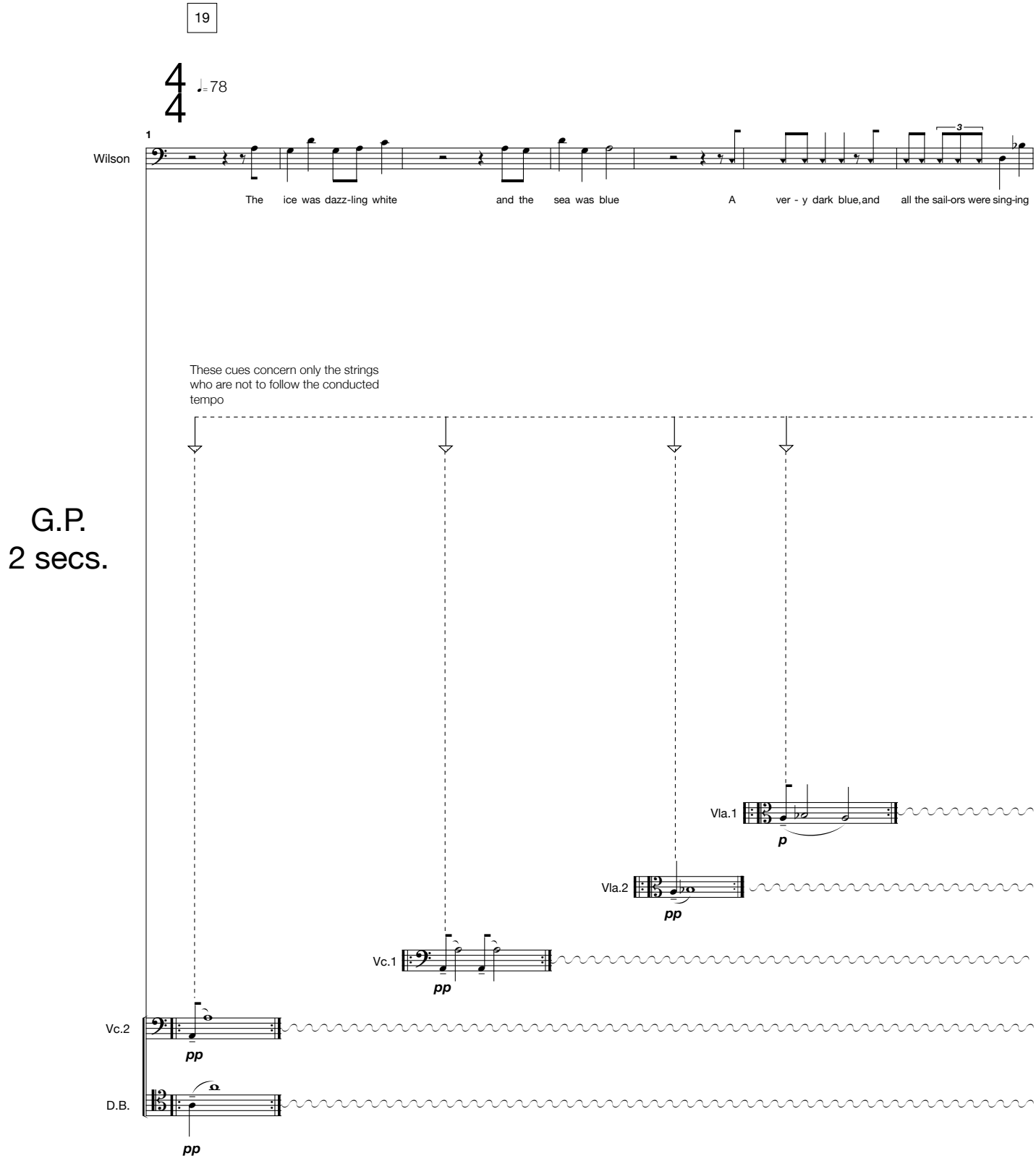


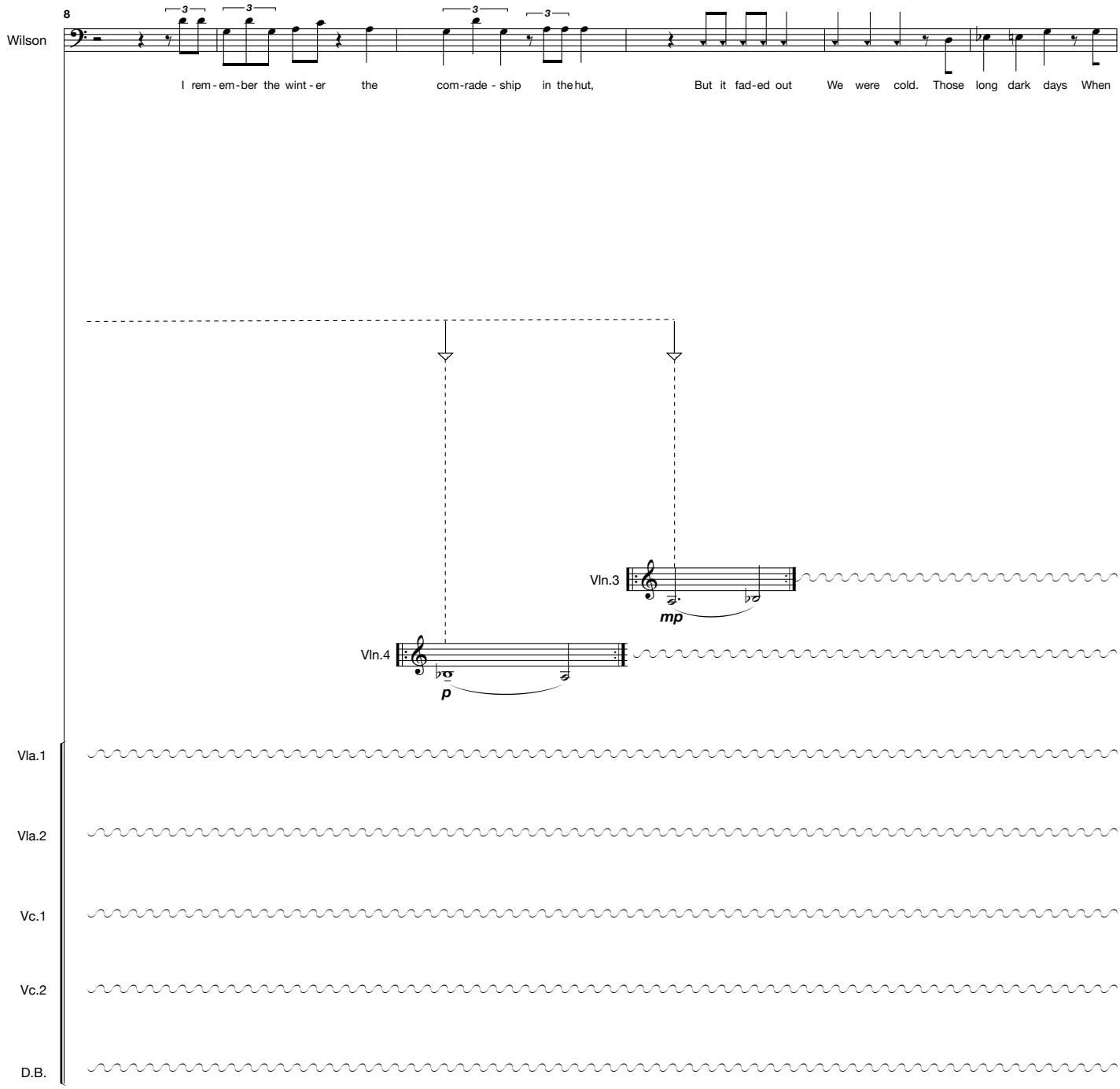

17
Vibe.
51
Perc.
Clste.
Narr.
like their own reflections trapped in a mirror.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
senza sord.
pizz.
arco



* at this cue strings to play up to the end of the repeat.
The effect will be of finsihing at different times.

Scene 2 - Before the End




8
Wilson
I rem-em-ber the wint-er the com-rade-ship in the hut, But it fad-ed out We were cold. Those long dark days When
Vln.3
mp
Vln.4
p
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

14

Scott

One night I walked to the cliffs a - lone, and the moon was pure and burn - ing on those

Wilson

no - bo - dy spoke and we felt like dreams and shad - ows

Vln.1

p

Vln.2

p

Vln.3

Vln.4

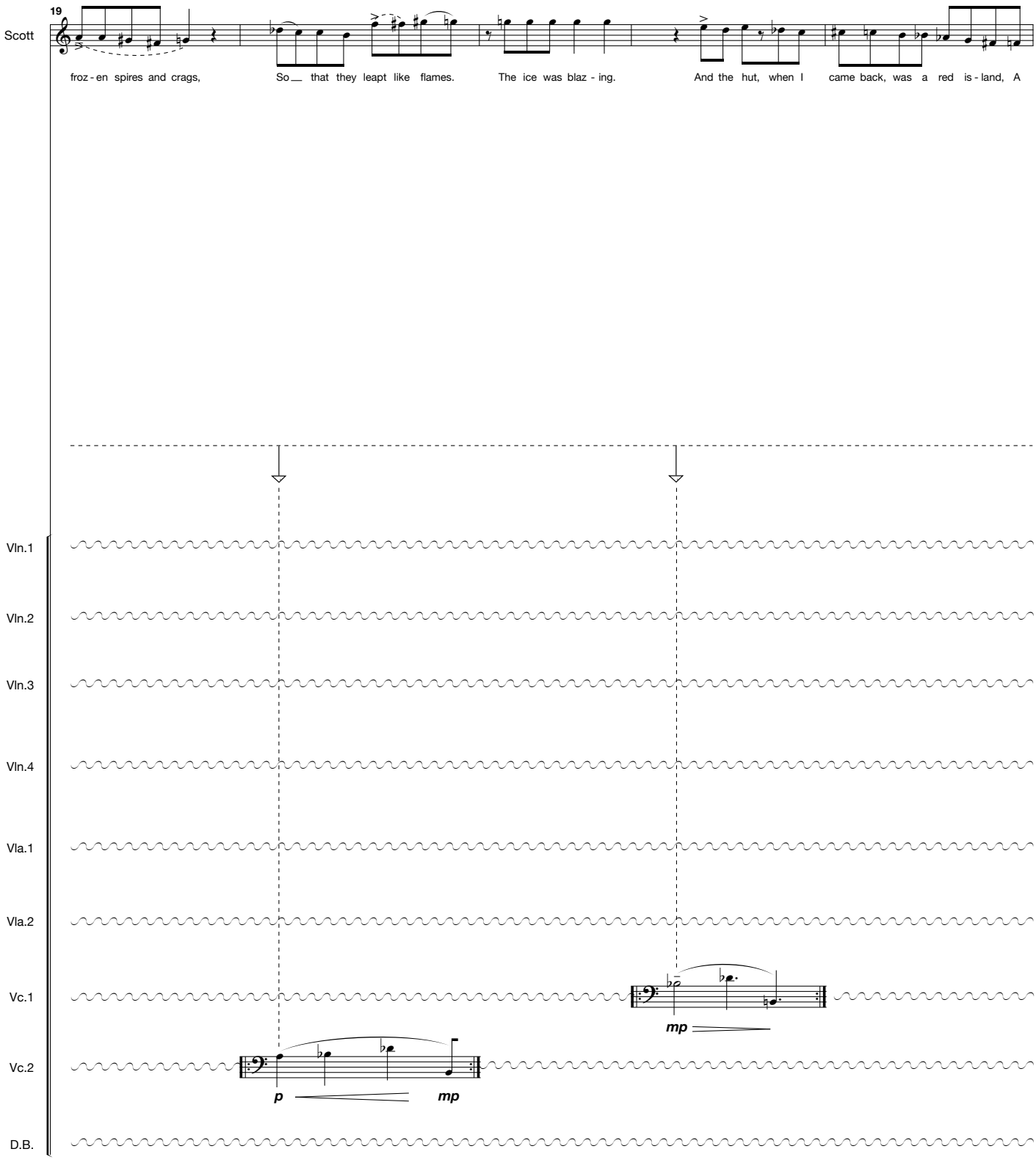
Vla.1

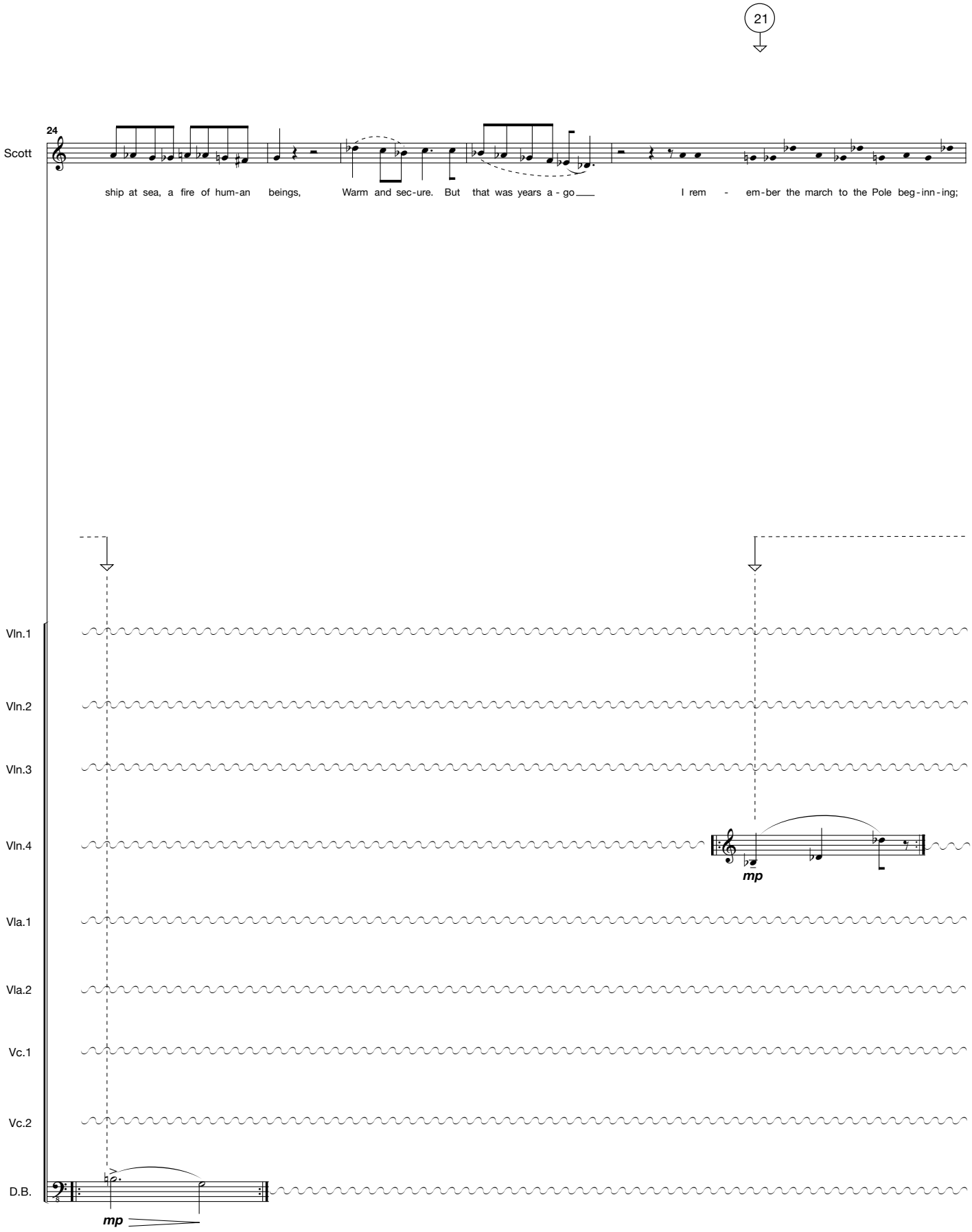
Vla.2

Vc.1

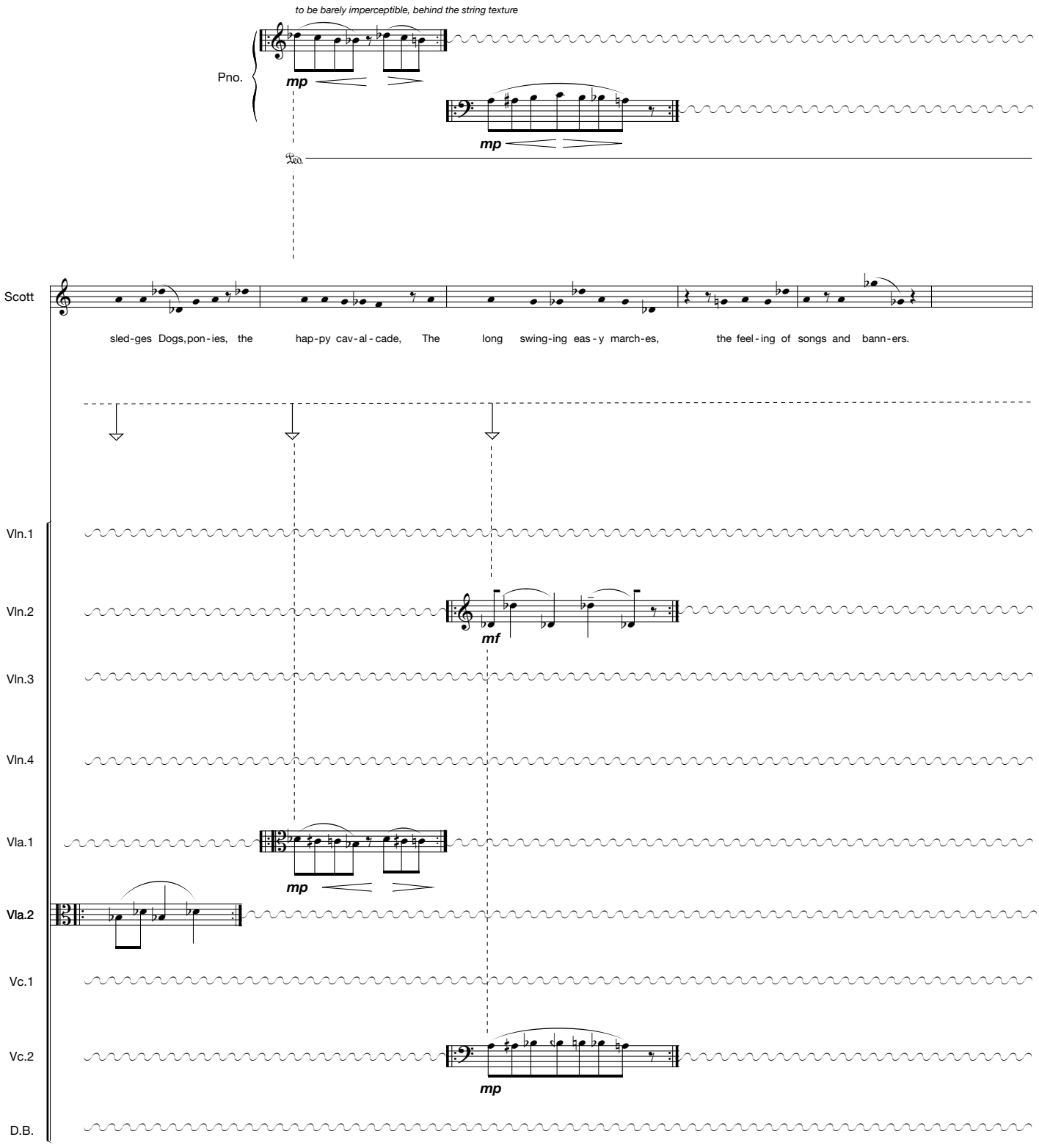
Vc.2

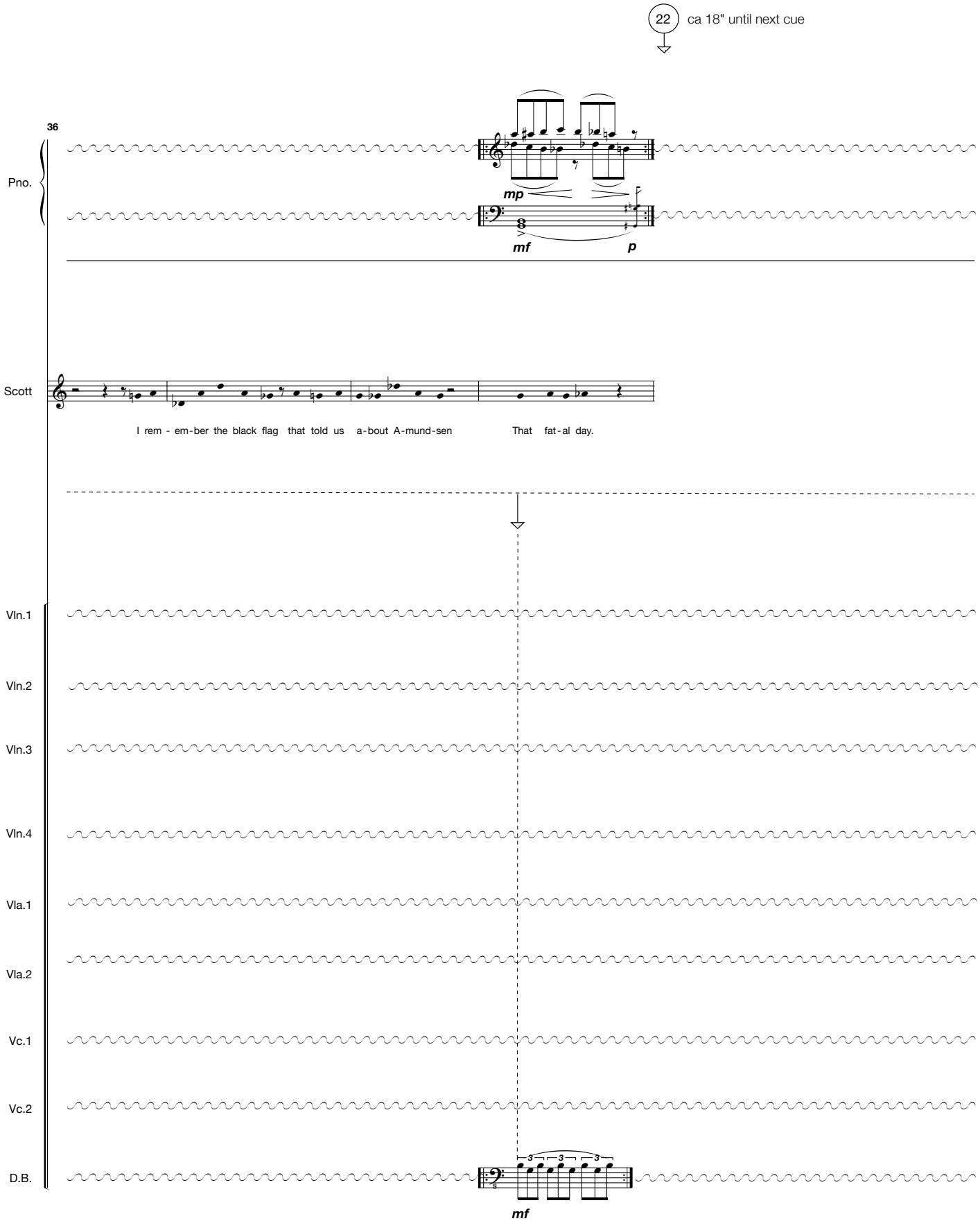
D.B.

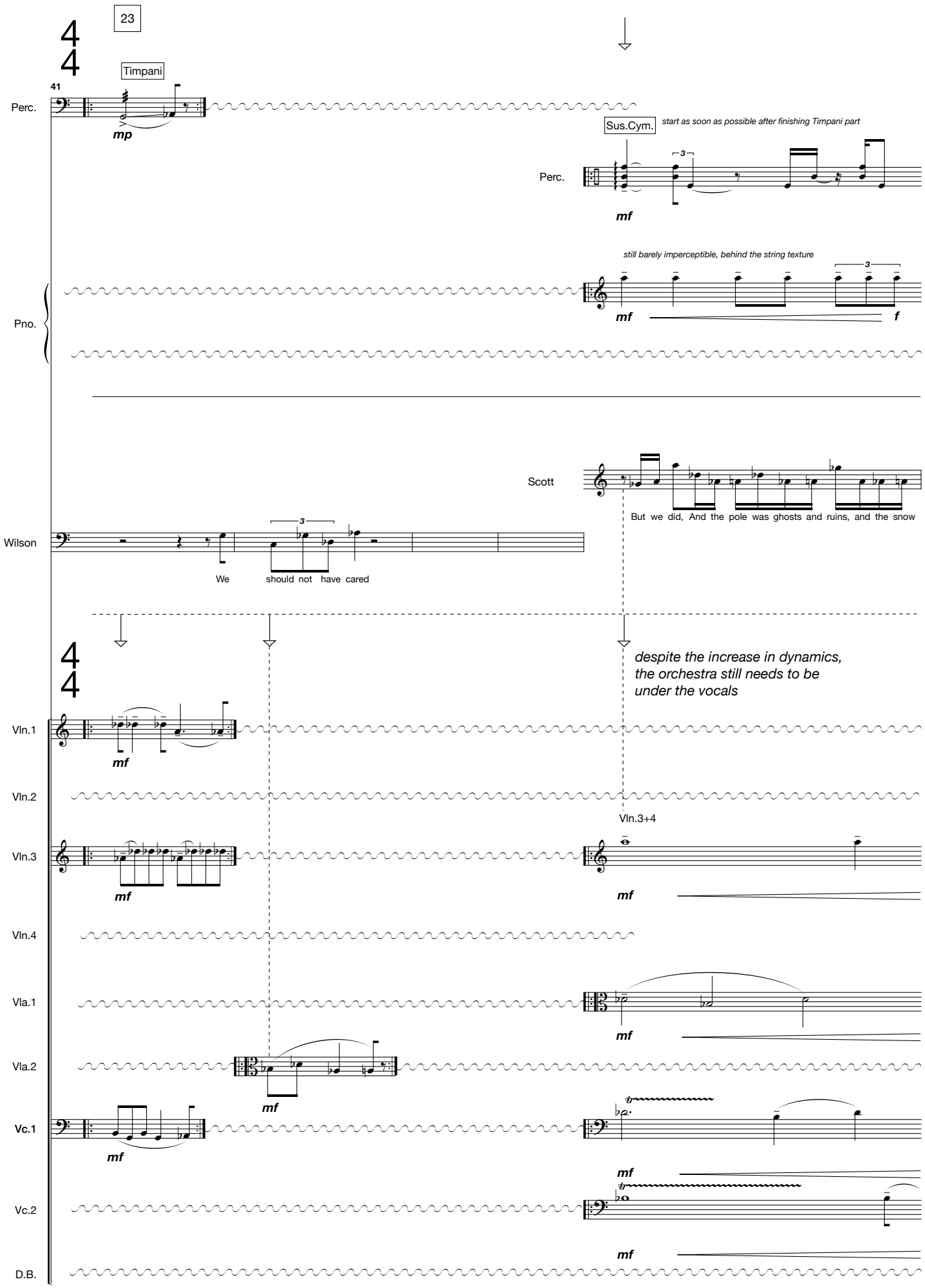

19
Scott
froz - en spires and crags,
So__ that they leapt like flames.
The ice was blaz - ing.
And the hut, when I
came back, was a red is - land, A
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
p
mp
mp

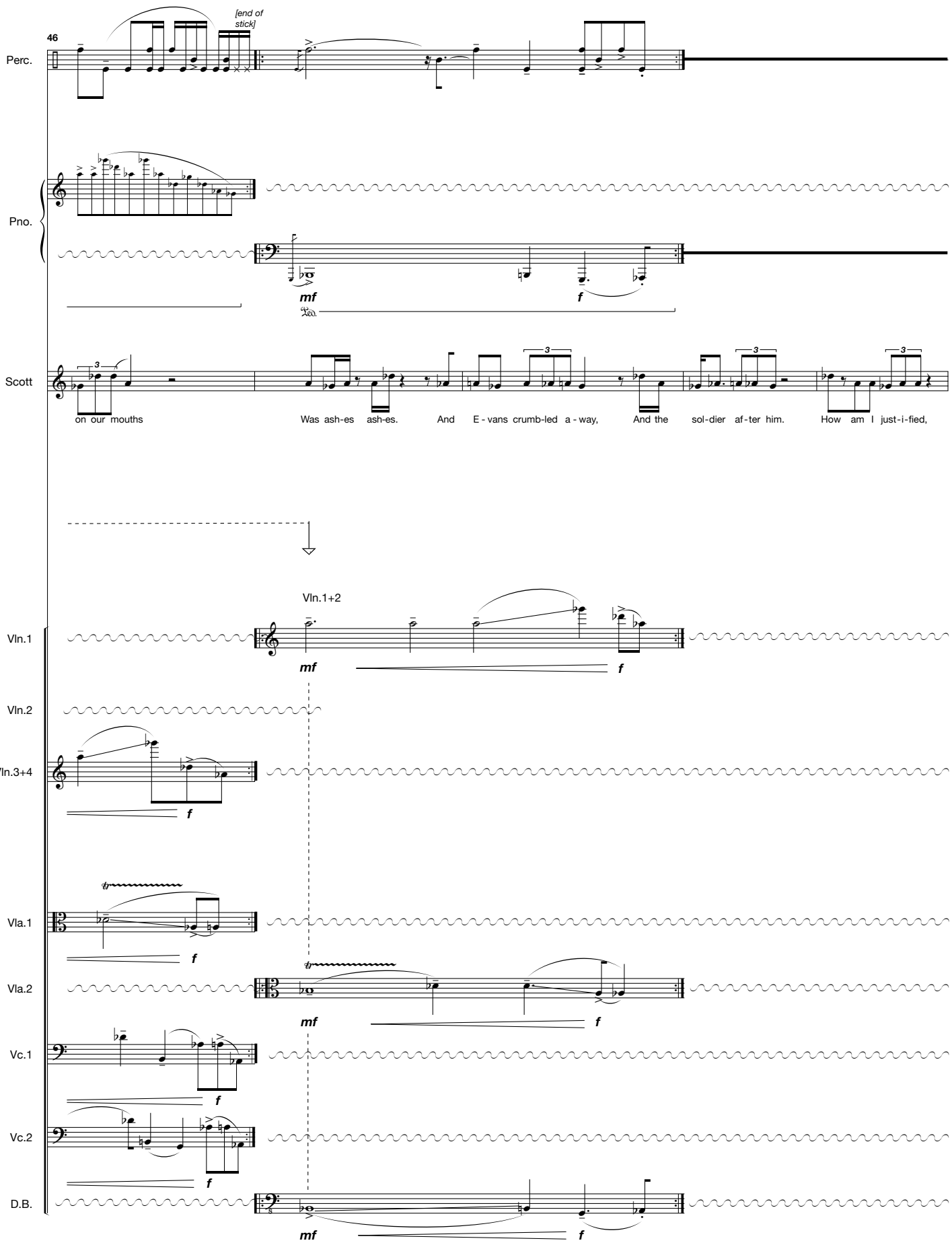

21
24
Scott
ship at sea, a fire of hum-an beings, Warm and sec-ure. But that was years a - go
I rem - em-ber the march to the Pole beg-inn-ing;
Vln.1
Vln.2
Vln.3
Vln.4
mp
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp

30


to be barely imperceptible, behind the string texture
Pno.
mp
mp
Scott
sled-ges Dogs, pon-ies, the hap-py cav-al-cade, The long swing-ing eas-y march-es, the feel-ing of songs and bann-ers.
Vln.1
Vln.2
mf
Vln.3
Vln.4
Vla.1
mp
Vla.2
Vc.1
Vc.2
mp
D.B.


22
ca 18" until next cue
36
Pno.
mp
mf
p
Scott
I rem - em-ber the black flag that told us a-bout A-mund-sen
That fat-al day.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
3
3
3
mf


23
Timpani
41
Perc.
mp
Sus.Cym.
start as soon as possible after finishing Timpani part
Perc.
mf
still barely imperceptible, behind the string texture
Pno.
mf
f
Scott
But we did, And the pole was ghosts and ruins, and the snow
Wilson
We should not have cared
despite the increase in dynamics, the orchestra still needs to be under the vocals
Vln.1
Vln.2
Vln.3+4
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


46
[end of stick]
Perc.
Pno.
mf
f
Scott
on our mouths
Was ash-es ash-es.
And E - vans crumb-led a - way,
And the sol-dier af-ter him.
How am I just-i-fied,
Vln.1+2
Vln.1
Vln.2
Vln.3+4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

51

Perc.

Pno.

a bit more prominent

mf

Scott

Wil - son, how am I just - i - fied for Oates and E - vans, And Bow - ers... and you?

Wilson

All of us chose to do it, Our own will brought us, our death on the

Vin.1+2

Vln.3+4

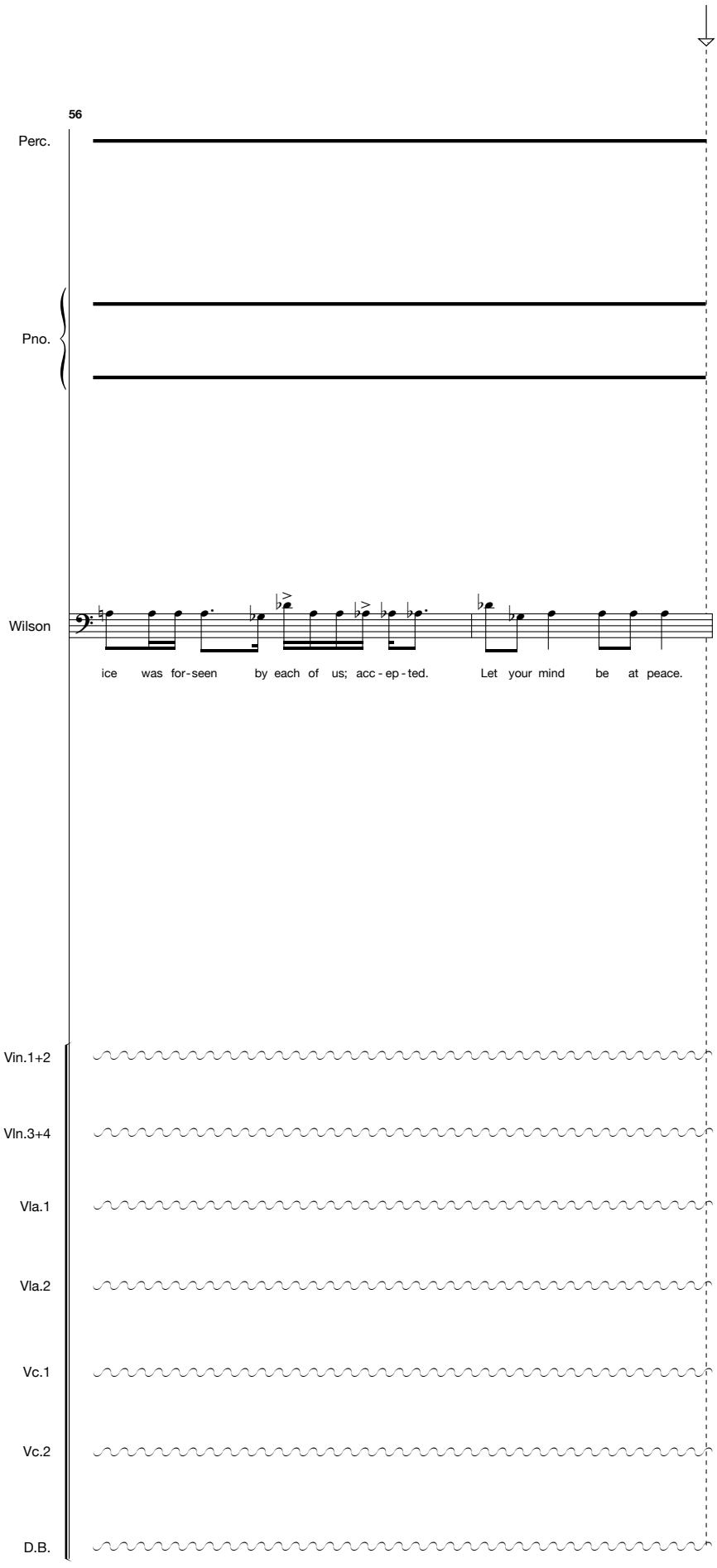
Vla.1

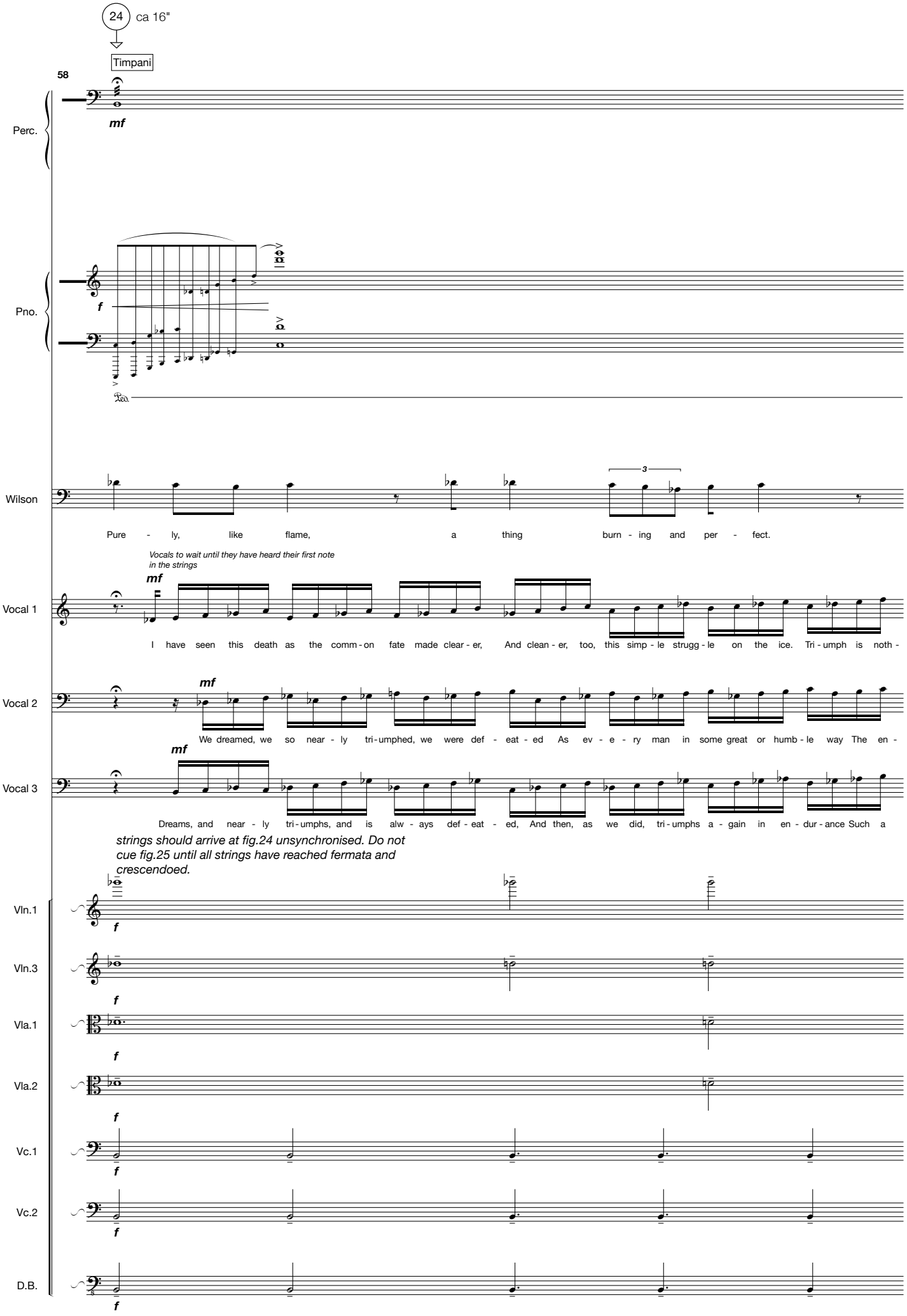
Vla.2

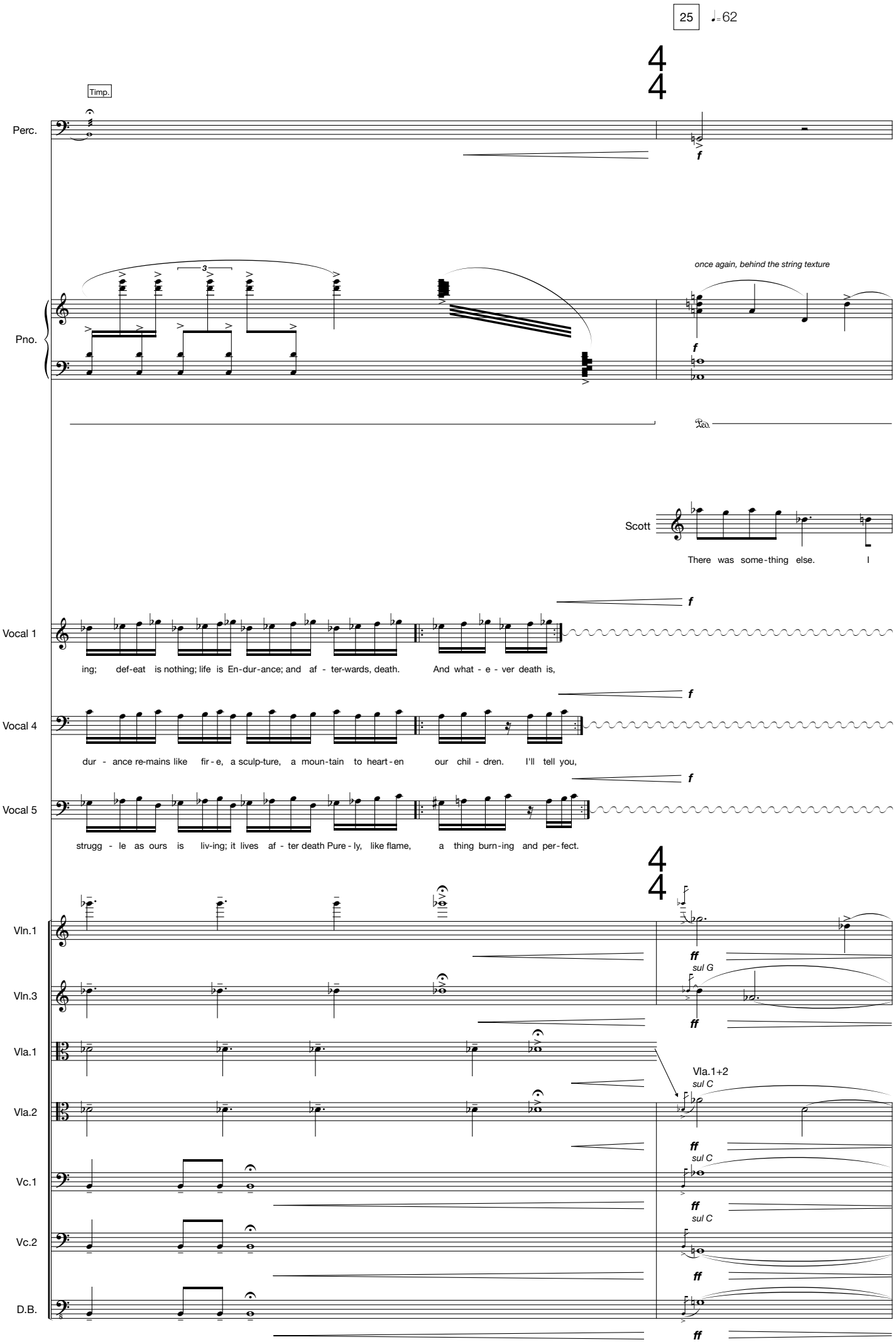
Vc.1

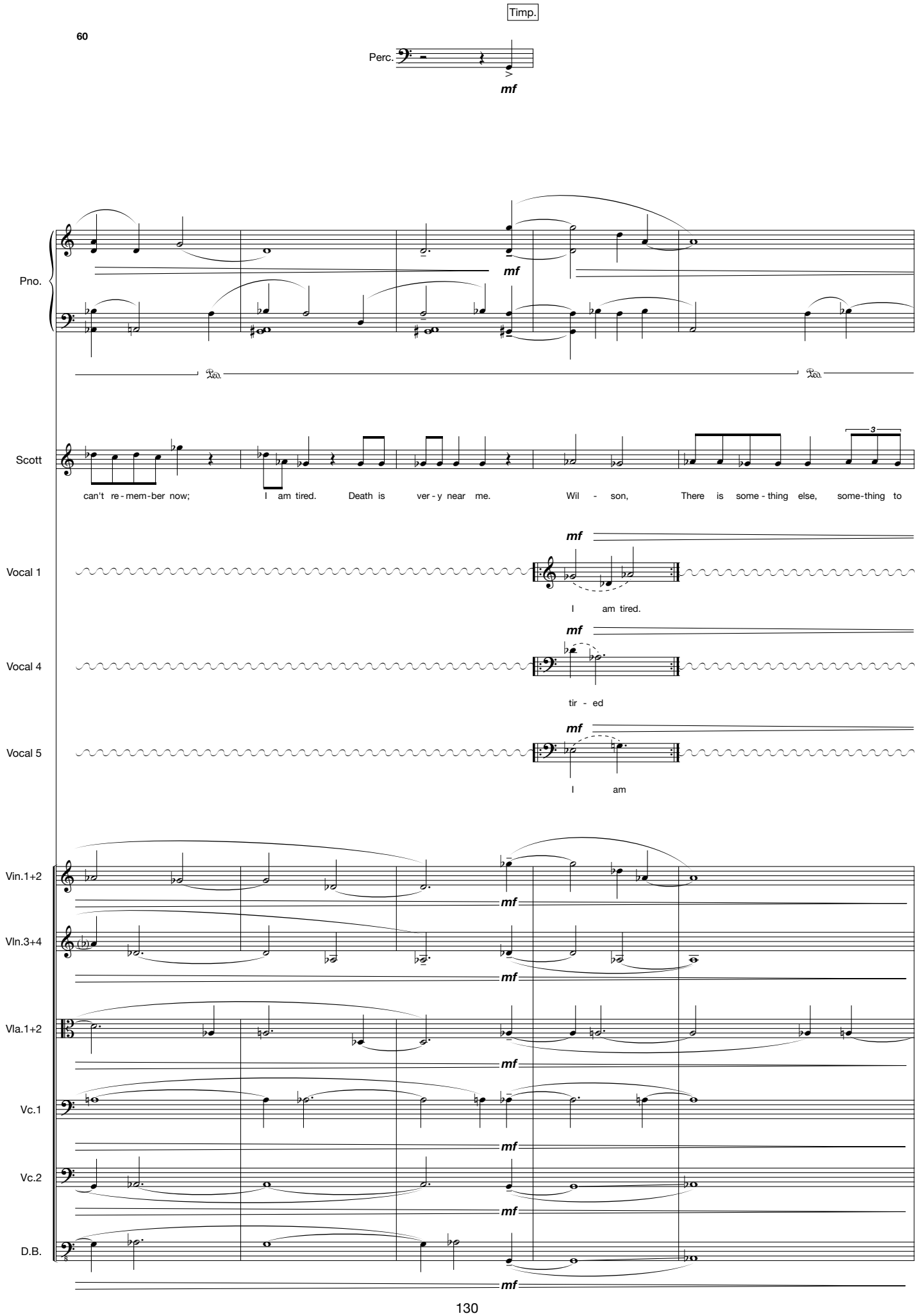
Vc.2

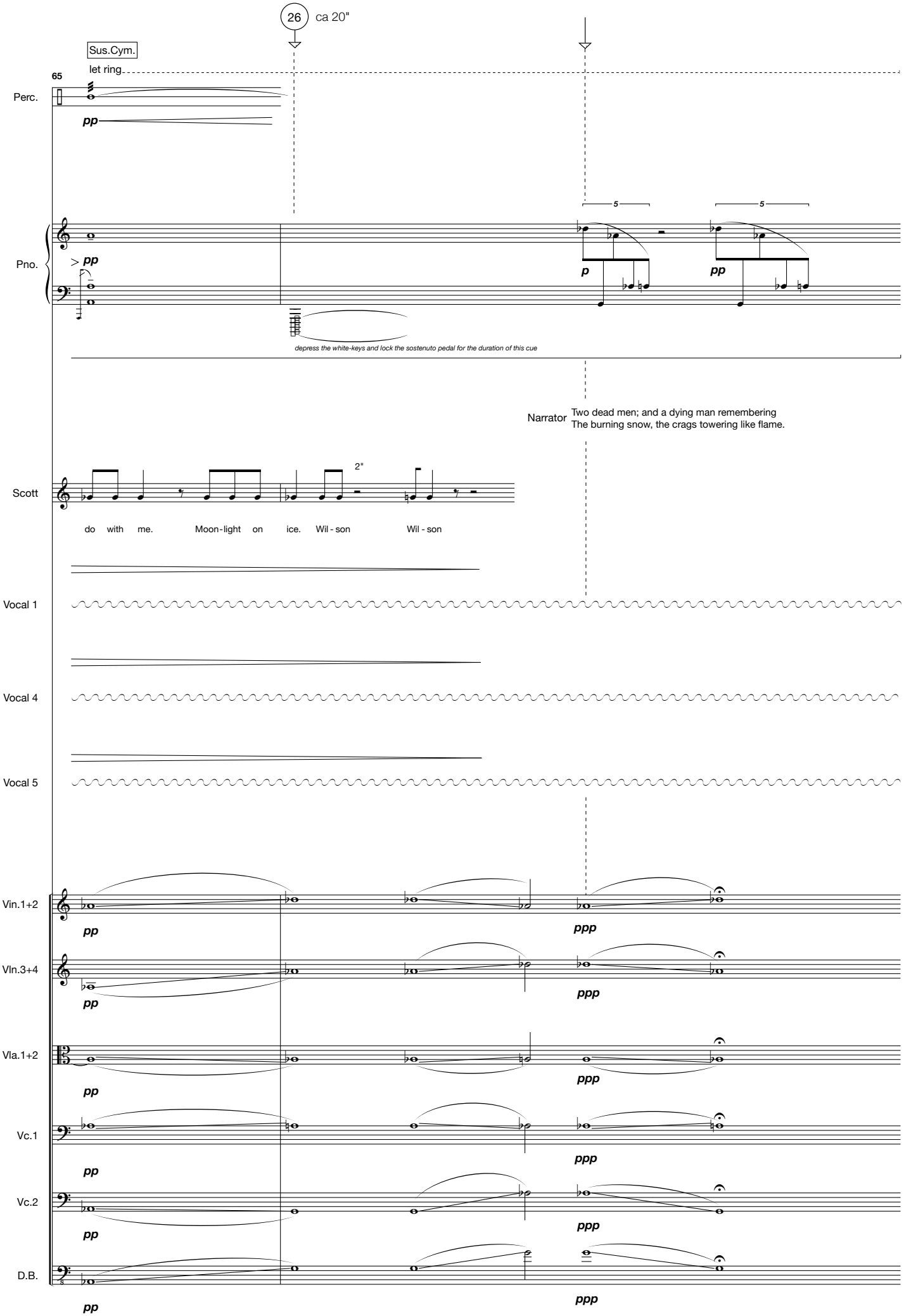
D.B.


56
Perc.
Pno.
Wilson
ice was for-seen by each of us; acc-ep-ted. Let your mind be at peace.
Vin.1+2
Vln.3+4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

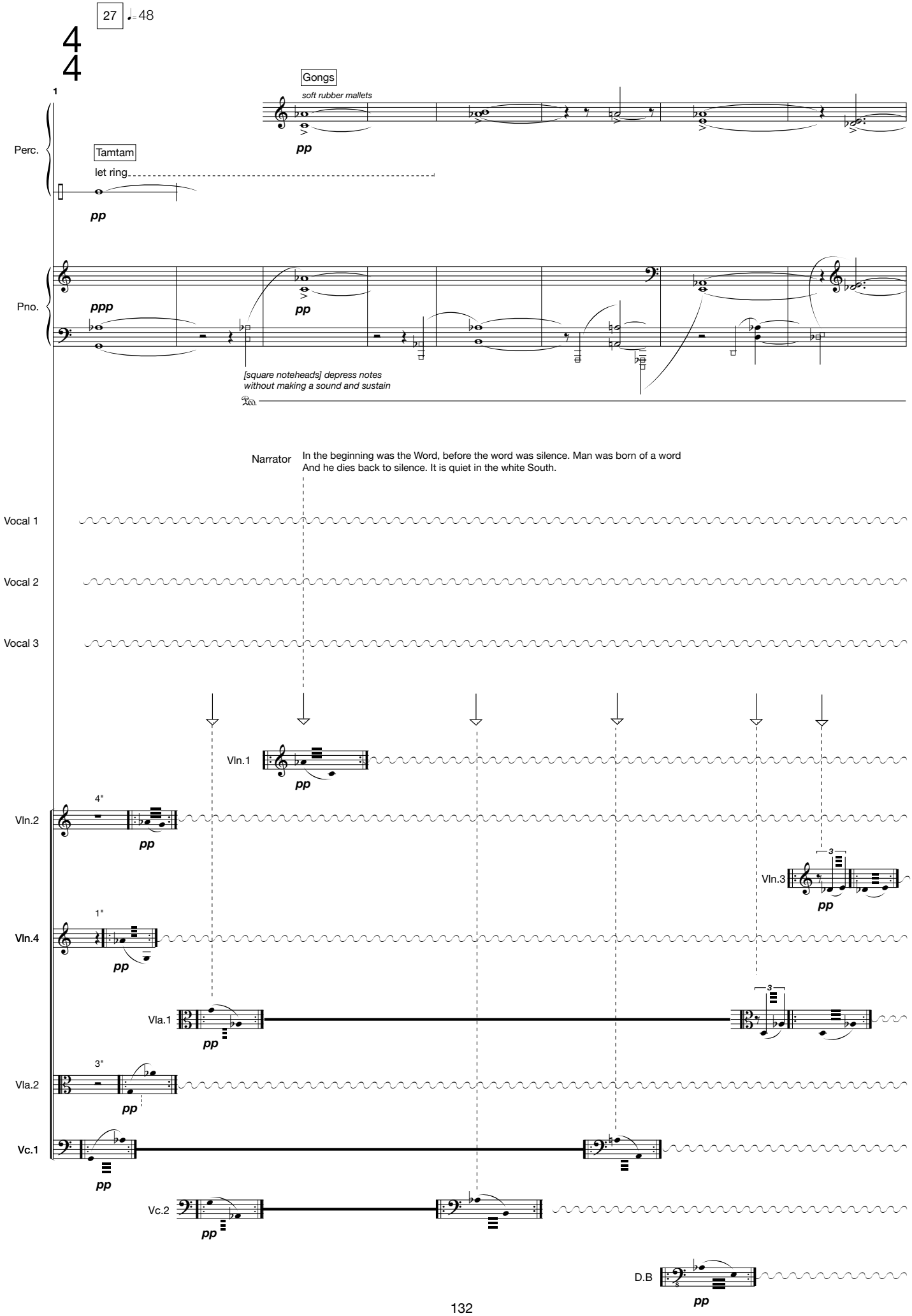

24 ca 16"
Timpani
58
Perc.
mf
Pno.
f
Wilson
3
Pure - ly, like flame, a thing burn - ing and per - fect.
Vocals to wait until they have heard their first note in the strings
Vocal 1
mf
I have seen this death as the comm - on fate made clear - er, And clean - er, too, this simp - le strugg - le on the ice. Tri - umph is noth -
Vocal 2
mf
We dreamed, we so near - ly tri - umphed, we were def - eat - ed As ev - e - ry man in some great or humb - le way The en -
Vocal 3
mf
Dreams, and near - ly tri - umphs, and is alw - ays def - eat - ed, And then, as we did, tri - umphs a - gain in en - dur - ance Such a
strings should arrive at fig.24 unsynchronised. Do not cue fig.25 until all strings have reached fermata and crescendoed.
Vln.1
f
Vln.3
f
Vla.1
f
Vla.2
f
Vc.1
f
Vc.2
f
D.B.
f

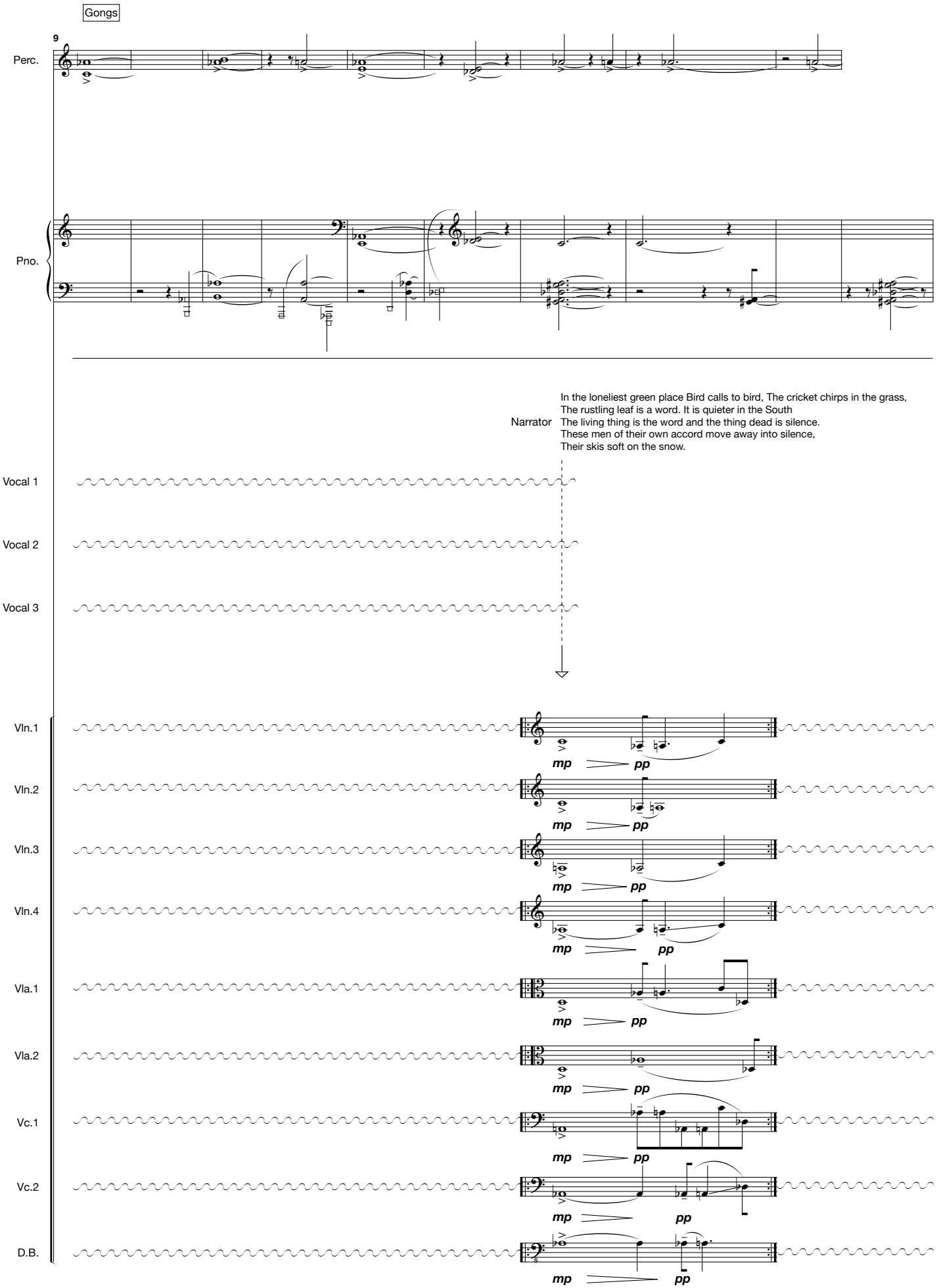

25
♩=62
Timp.
Perc.
f
Pno.
once again, behind the string texture
f
Scott
There was some-thing else. I
Vocal 1
f
ing; def-eat is nothing; life is En-dur-ance; and af - ter-wards, death. And what - e - ver death is,
Vocal 4
f
dur - ance re-mains like fir - e, a sculp-ture, a moun-tain to heart-en our chil - dren. I'll tell you,
Vocal 5
f
strugg - le as ours is liv-ing; it lives af - ter death Pure - ly, like flame, a thing burn-ing and per-fect.
Vln.1
ff
Vln.3
sul G
ff
Vla.1
Vla.1+2
Vla.2
sul C
ff
Vc.1
sul C
ff
Vc.2
sul C
ff
D.B.
ff


60
Timp.
Perc.
mf
Pno.
mf
Scott
3
can't re - mem - ber now;
I am tired.
Death is
ver - y near me.
Wil - son,
There is some - thing else, some - thing to
Vocal 1
mf
I am tired.
Vocal 4
mf
tir - ed
Vocal 5
mf
I am
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1
Vc.2
D.B.
mf


26
ca 20"
Sus.Cym.
let ring
65
Perc.
pp
Pno.
pp
p
pp
depress the white-keys and lock the sostenuto pedal for the duration of this cue
Narrator
Two dead men; and a dying man remembering
The burning snow, the crags towering like flame.
Scott
2"
do with me. Moon-light on ice. Wil - son Wil - son
Vocal 1
Vocal 4
Vocal 5
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1
Vc.2
D.B.
pp
ppp

Scene 3 - The Final March




Gongs
9
Perc.
Pno.
Narrator
In the loneliest green place Bird calls to bird, The cricket chirps in the grass,
The rustling leaf is a word. It is quieter in the South
The living thing is the word and the thing dead is silence.
These men of their own accord move away into silence,
Their skis soft on the snow.
Vocal 1
Vocal 2
Vocal 3
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp
pp

28 wait until end of Wilson's speech
before proceeding to cue 22

29 ca 15"

Gongs

19

Perc.

Tamtam

p

Pno.

Narrator

Let them come to us now, these five men struggling
Like dark tough flames on the snow."

mp

[rapid semi-narration/singing. approx one syllable to a note repeated with text]

Wilson

Good-bye to England, first; good-bye to New Zealand.
I thought that was saying good-bye to the world,
When we swung away from the wharf and lost the faces
And the gulls went home. I felt lonely that first night.
But there's never an end of saying good-bye to people,
And to places you've come to like. Good-bye to the ship,
Good-bye to the hut-it was snug there in winter-
Good-bye to the poor ponies; Atkinson and Cherry.
What a long way it's been, and now the last of it.

Evans

I said good-bye to my wife.

Vln.1

Vln.2

Vln.3

Vln.4

Vla.1

Vla.2

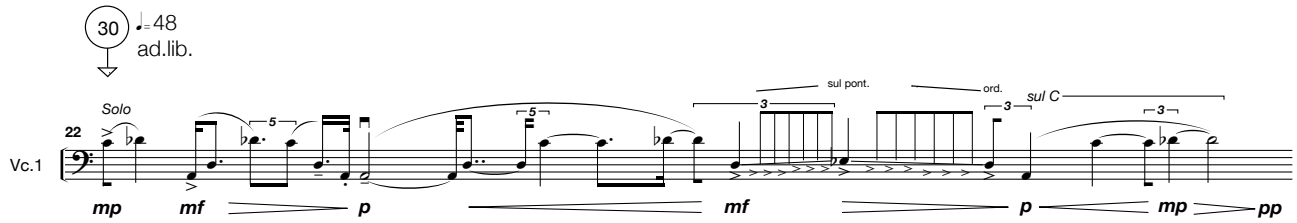
Vc.1

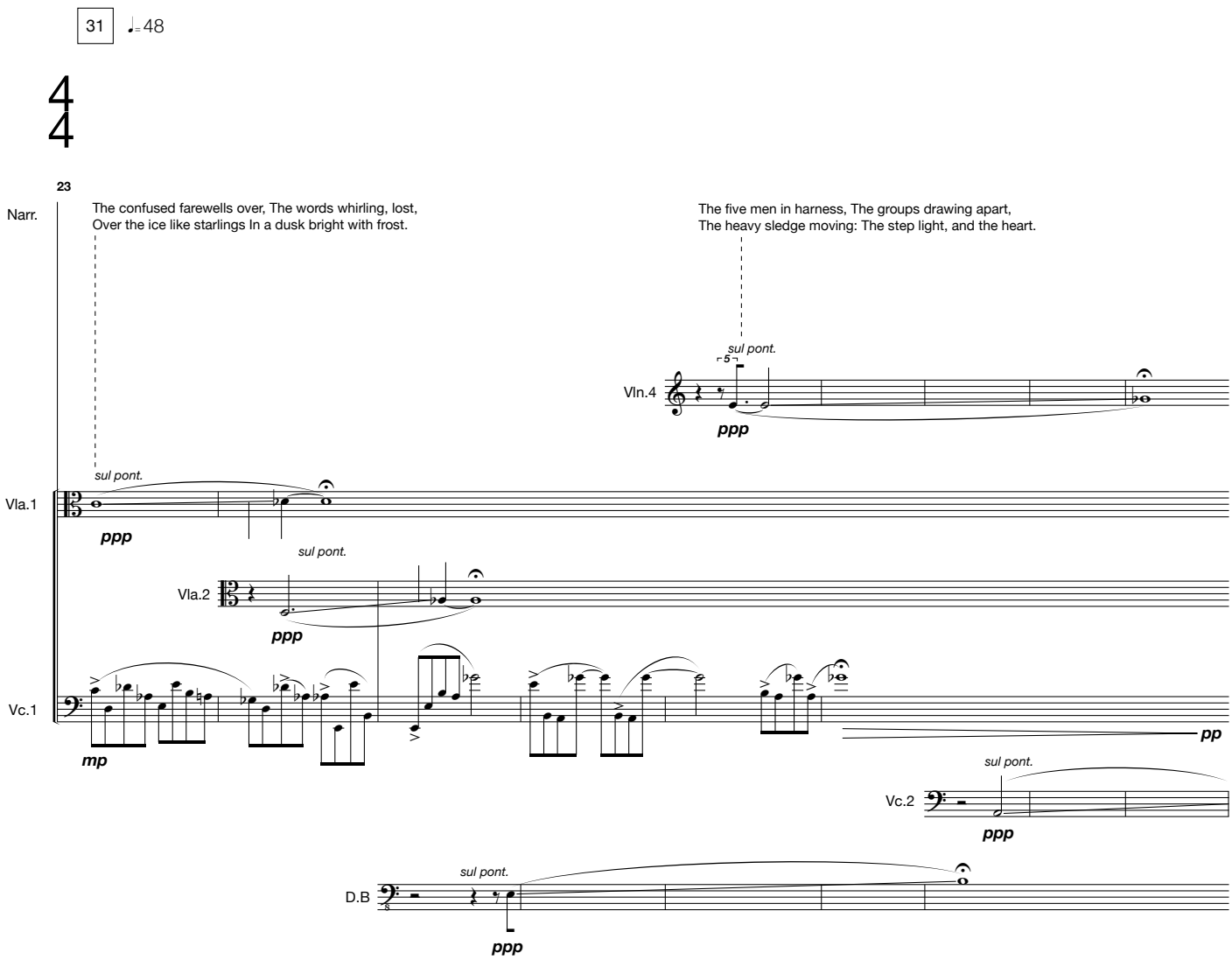
Vc.2

D.B.

sul pont. slow tremolo

pp


30
♩= 48
ad.lib.
Solo
22
Vc.1
sul pont.
ord.
sul C
mp
mf
p
mf
p
mp
pp


31
♩= 48
23
Narr.
The confused farewells over, The words whirling, lost,
Over the ice like starlings In a dusk bright with frost.
The five men in harness, The groups drawing apart,
The heavy sledge moving: The step light, and the heart.
Vln.4
sul pont.
ppp
Vla.1
sul pont.
ppp
Vla.2
sul pont.
ppp
Vc.1
mp
pp
Vc.2
sul pont.
ppp
D.B
sul pont.
ppp

32 ca 25"

32

Narr. Cut off from all that moves except the Antarctic wind, cut off from all that speaks,
But not from the song in the mind, they march and they exult In the white shine of the sun,
For the past is lost as starlings and the proud future's begun.

33

Scott

We're a - long way from Eng - land now. At last

5
4

Vln.4 *ord.* ***mp/ppp***

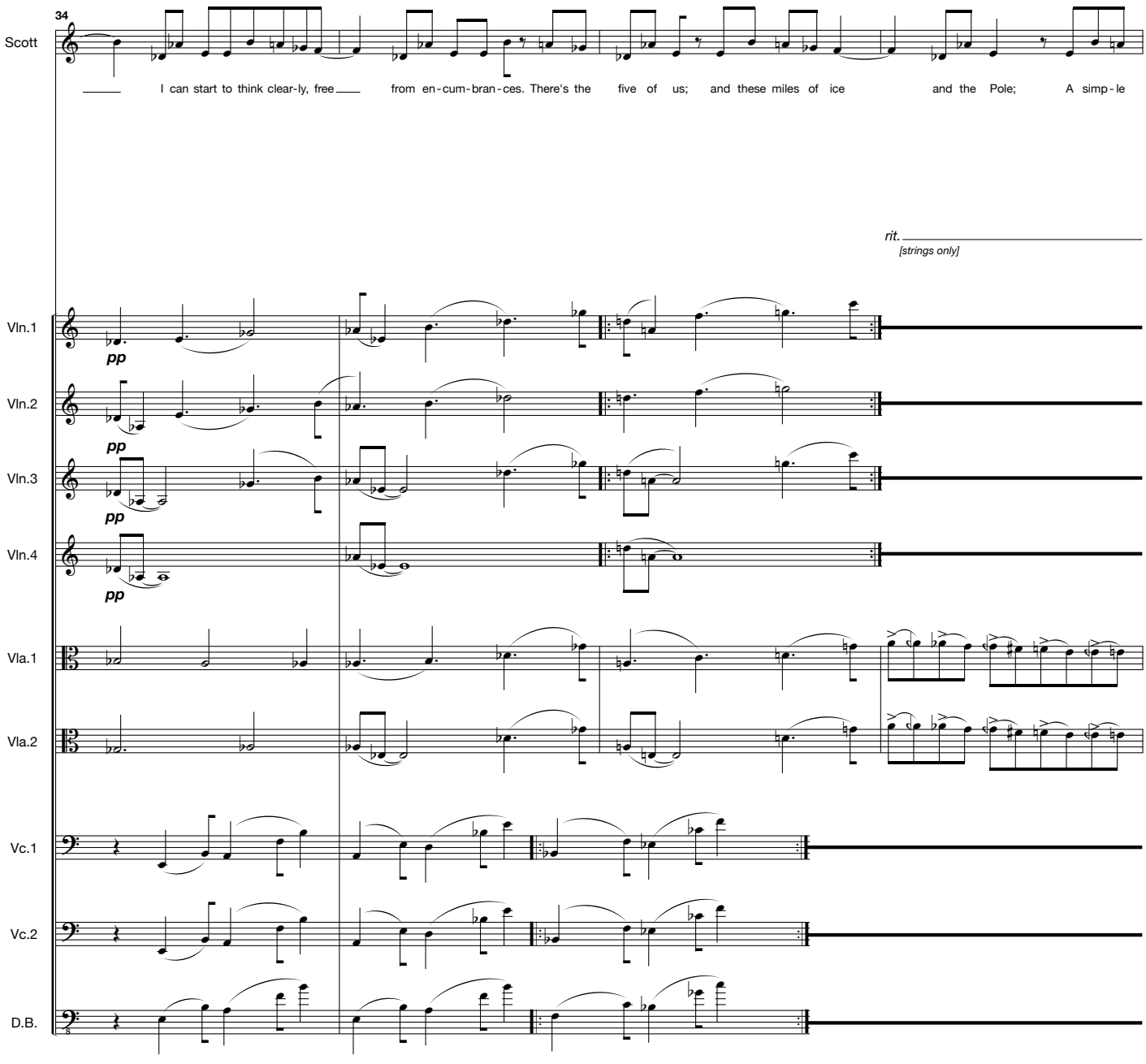
Vla.1 *ord.* ***mp/ppp*** ***pp***

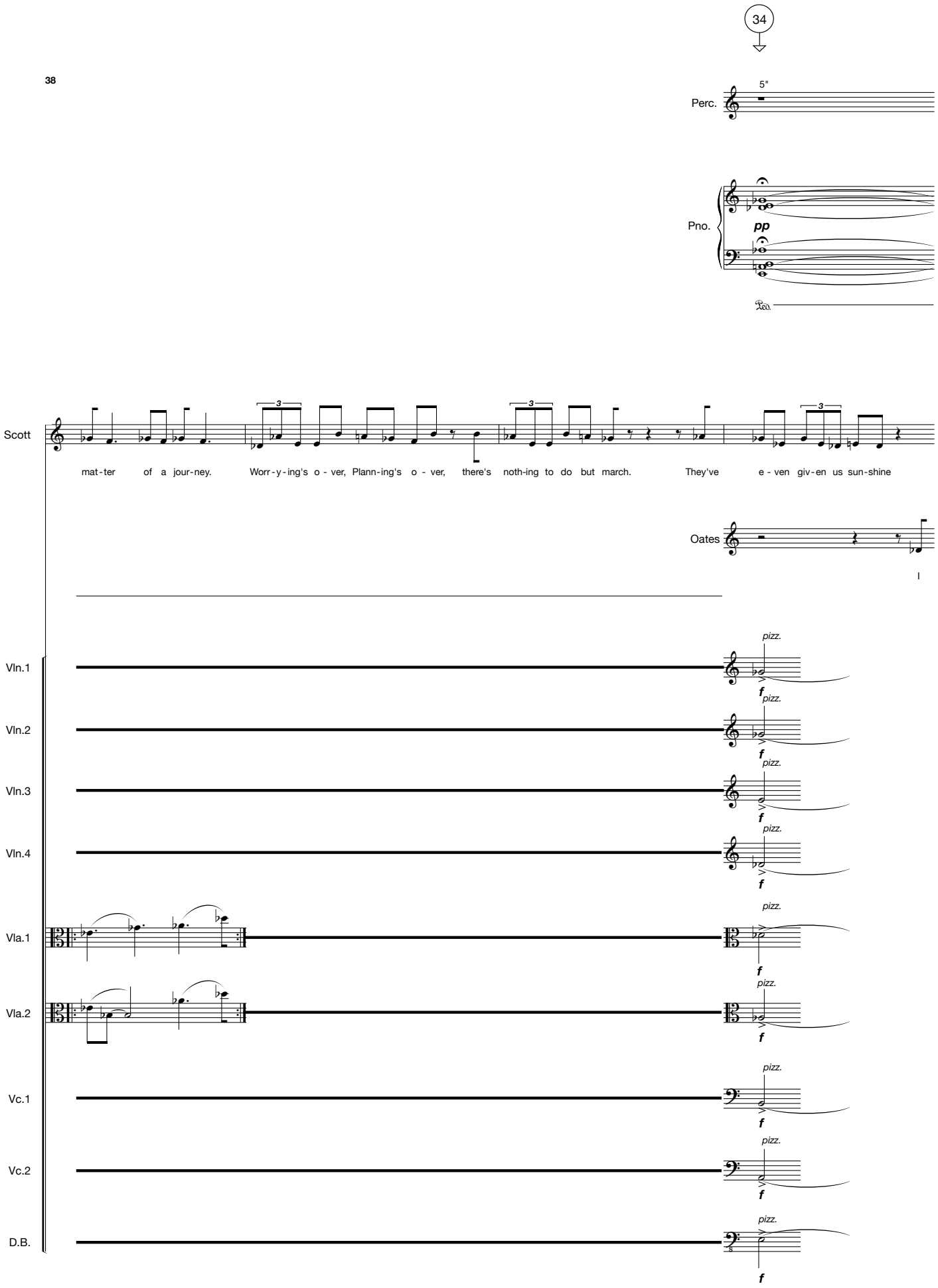
Vla.2 *ord.* ***mp/ppp*** ***pp***

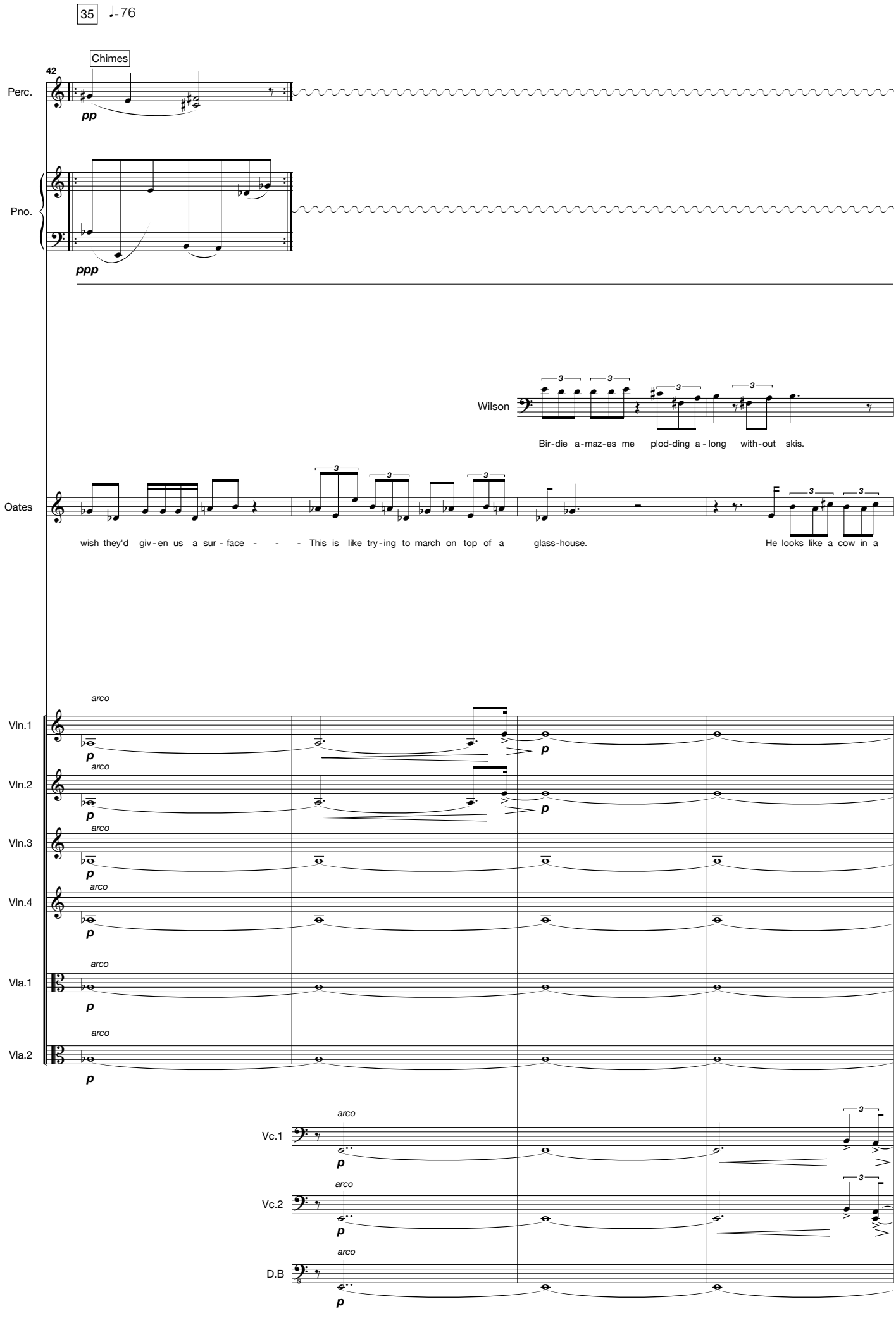
Vc.1 ***mp*** ***f*** ***pp*** ***pp***

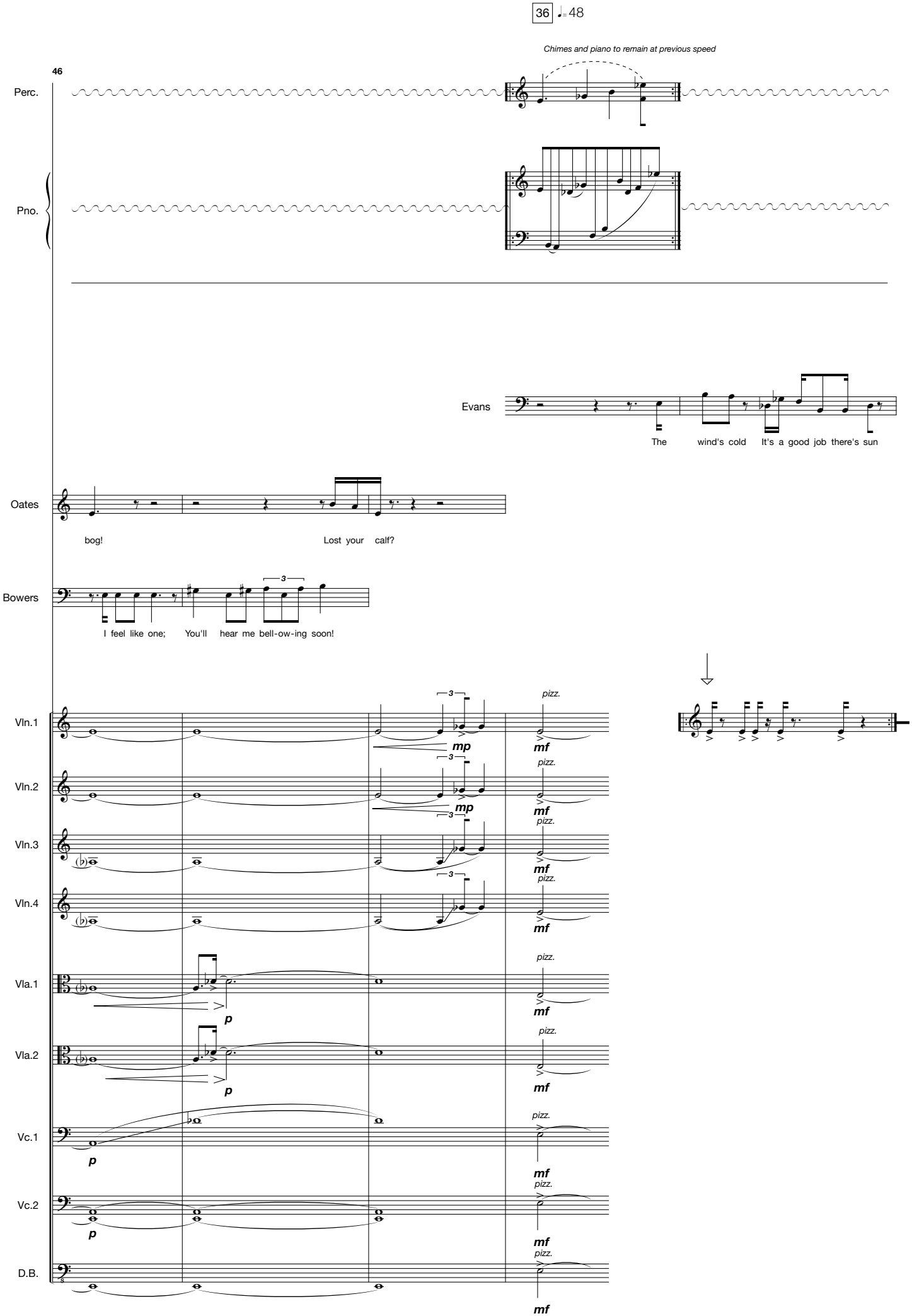
Vc.2 ***mp/ppp*** ***pp***

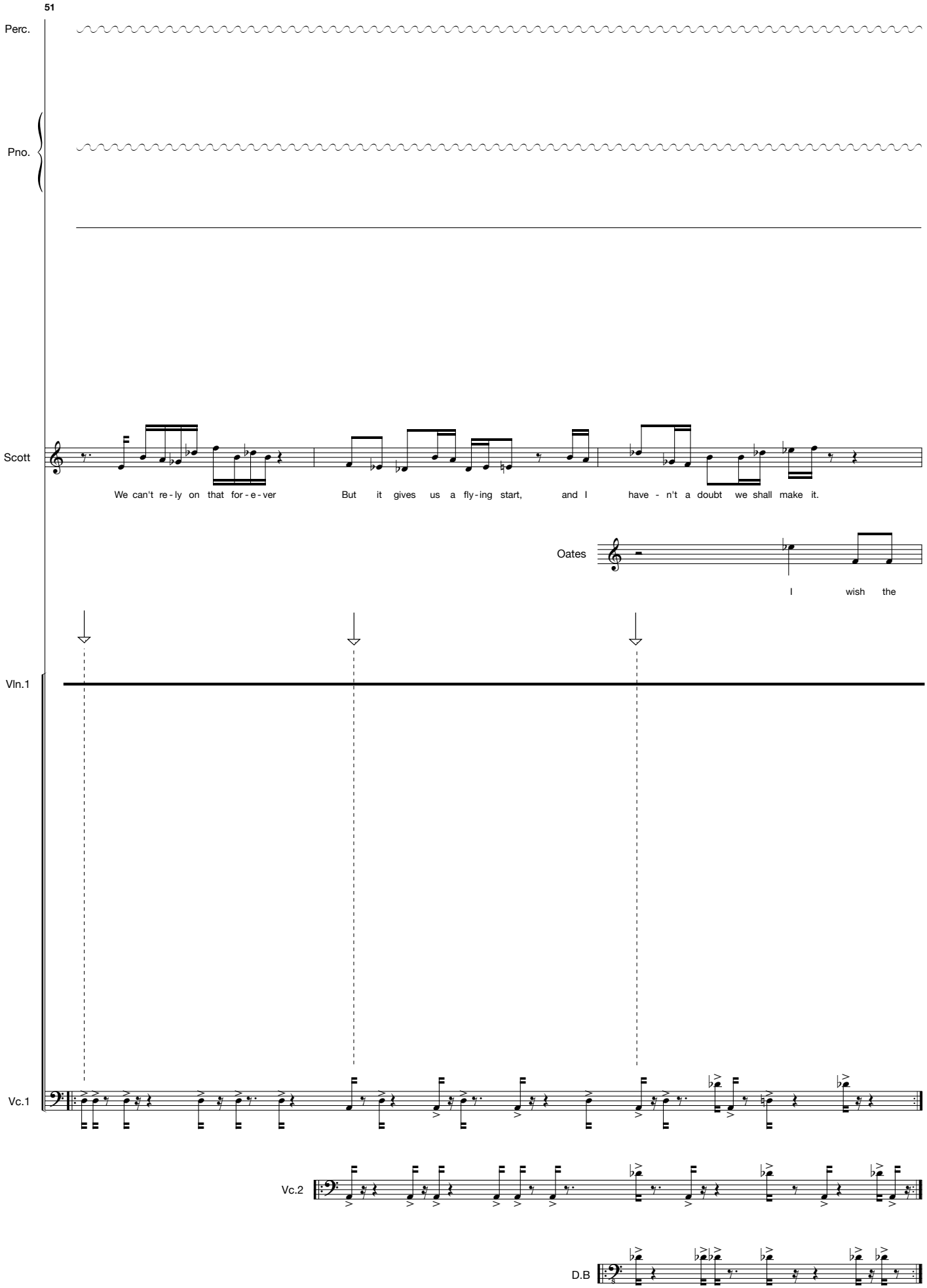
D.B. *ord.* ***mp/ppp*** ***pp***

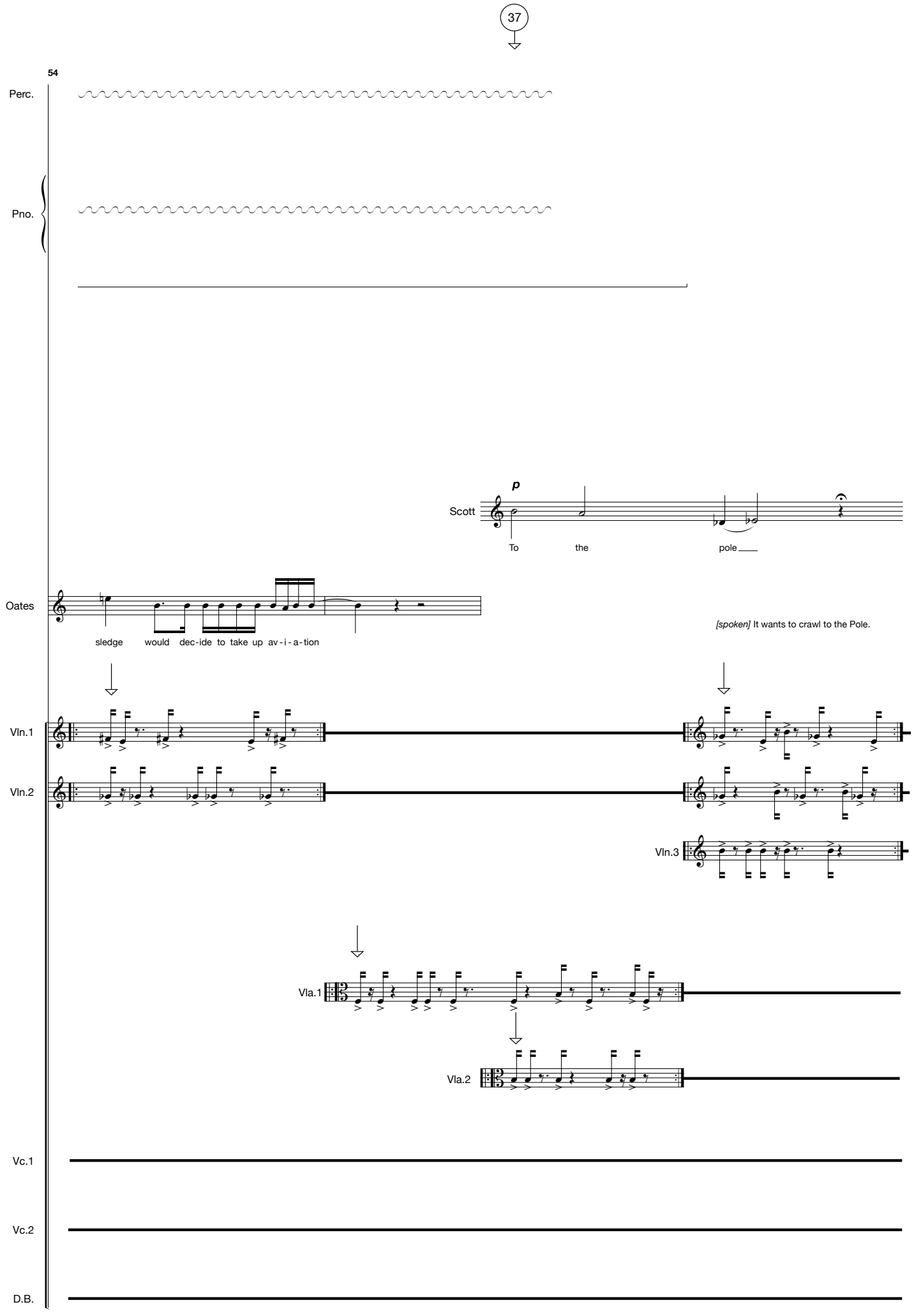

34
Scott
I can start to think clear-ly, free from en-cum-bran-ces. There's the five of us; and these miles of ice and the Pole; A simp-le
rit.
[strings only]
Vln.1
pp
Vln.2
pp
Vln.3
pp
Vln.4
pp
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

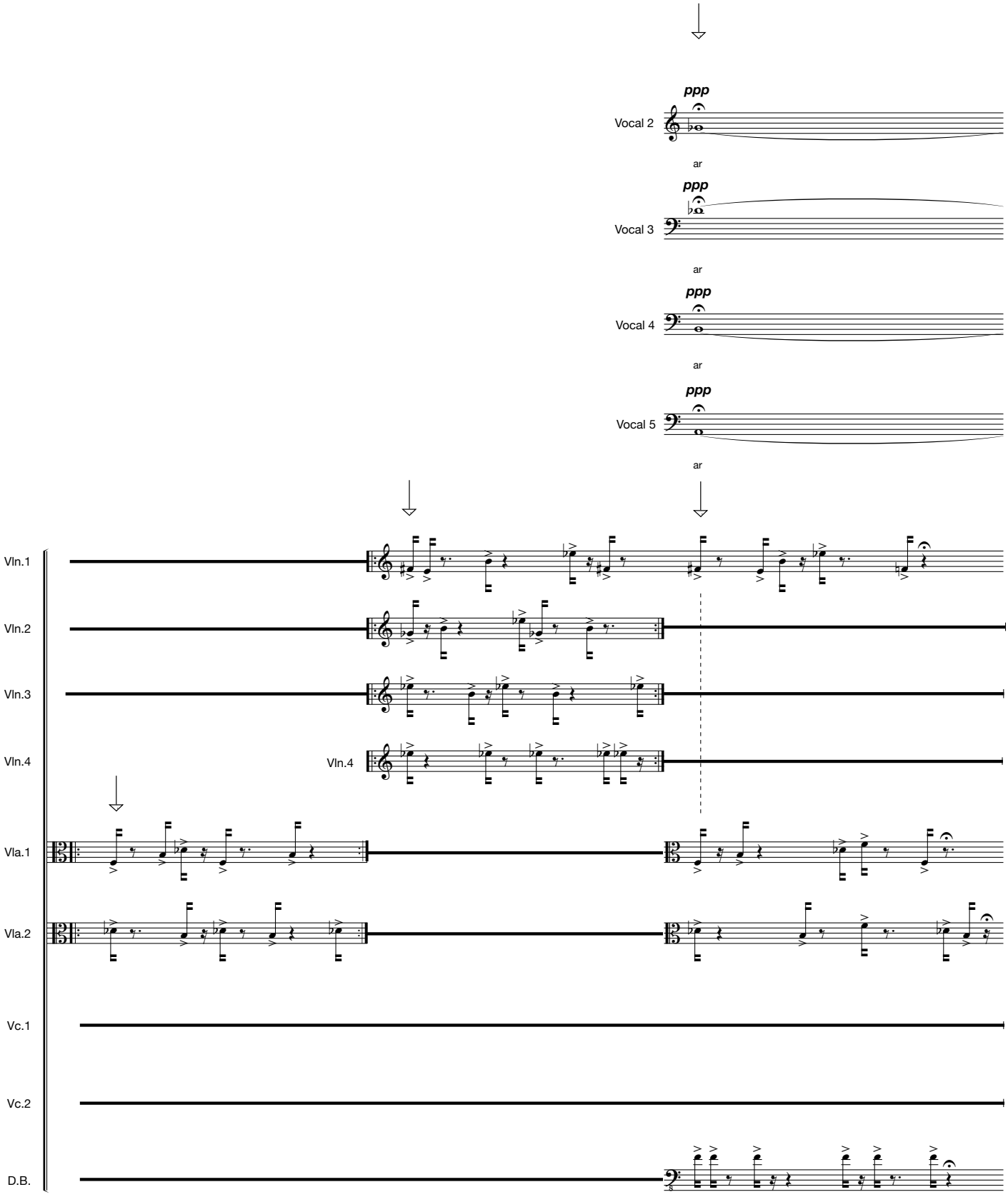

34
38
Perc.
5"
Pno.
pp
Scott
mat-ter of a jour-ney. Worr-y-ing's o - ver, Plann-ing's o - ver, there's noth-ing to do but march. They've e - ven giv-en us sun-shine
Oates
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
f


35 ♩= 76
Chimes
42
Perc.
pp
Pno.
ppp
Wilson
Bir-die a-maz-es me plod-ding a-long with-out skis.
Oates
wish they'd giv-en us a sur-face - - - This is like try-ing to march on top of a glass-house.
He looks like a cow in a
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B
arco
p


36 ♩= 48
Chimes and piano to remain at previous speed
46
Perc.
Pno.
Evans
The wind's cold It's a good job there's sun
Oates
bog! Lost your calf?
Bowers
I feel like one; You'll hear me bell-ow-ing soon!
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp
mf
p
pizz.


51
Perc.
Pno.
Scott
We can't re-ly on that for-e-ver
But it gives us a fly-ing start, and I have - n't a doubt we shall make it.
Oates
I wish the
Vln.1
Vc.1
Vc.2
D.B


37
54
Perc.
Pno.
Scott
p
To
the
pole
Oates
sledge
would
dec-ide
to
take
up
av-i-a-tion
[spoken] It wants to crawl to the Pole.
Vln.1
Vln.2
Vln.3
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


ppp
Vocal 2
ar
ppp
Vocal 3
ar
ppp
Vocal 4
ar
ppp
Vocal 5
ar
Vln.1
Vln.2
Vln.3
Vln.4
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

Scene 4 - Two Days out from Ninety Degrees

38 ca 13"

♩= 66 *

Sus.Cyms.

[wait until next cue]

Perc.

mp

2"

Narr. The surface breaking like glass, the snow slowing the sledge like waves of white iron.

*[vocalise alternate 's' and 'k' only when the narrator makes a 'k' sound **after** an 's' sound.*
Repeat these eight notes every time this occurs. When narrator finishes speaking wait until instructions at next cue]

Vocal 1

mf

s k s k s k s k

[interrupt sung pitch to vocalise 's' only after the narrator makes an 's' sound.
Repeat these six notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 2

mf ***pp***

ar s s s s s s ar

[interrupt sung pitch to vocalise 'k' only after the narrator makes a 'k' sound.
Repeat these seven then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 3

mf ***pp***

ar k k k k k k ar

[interrupt sung pitch to vocalise 'w' only after the narrator makes an 'w' sound.
Repeat these six notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 4

mf ***pp***

ar w w w w w w ar

[interrupt sung pitch to vocalise 'I' only after the narrator makes an 'I' sound.
Repeat these four notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 5

mf ***pp***

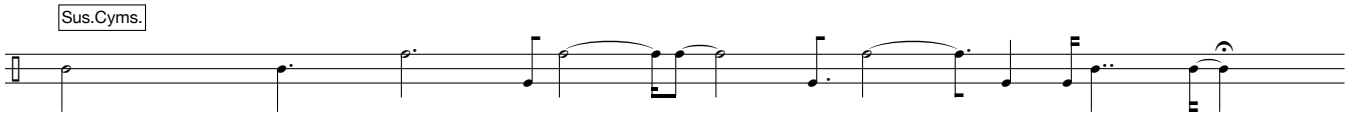
ar I I I I ar

* This tempo marking is only for percussion. Vocals are to enunciate their parts as rapidly as possible.

39 ca 13"

Sus.Cyms.

Perc.



2"

Narr. The wind like a wall of ice that has to be forced, broken for every inch of the way.

[vocalise alternate 'w' and '^' after the narrator makes a 'w' sound.
Repeat these eight notes every time this occurs. When narrator finishes speaking wait until instructions at next cue]

Vocal 1

w ^ w ^ w ^ w ^

[interrupt sung pitch to vocalise 'k' and 'ð' only after the narrator makes a 'k' sound.
Repeat these six notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 2

ar k ð k ð k ð ar

[interrupt sung pitch to vocalise 't' and 'f' only after the narrator makes a 't' sound.
Repeat these seven notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 3

ar t f t f t f t ar

[interrupt sung pitch to vocalise 'f' and 'b' only after the narrator makes a 'f' sound.
Repeat these six notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 4

ar f b f b f b ar

[interrupt sung pitch to vocalise 'b' and ' ´ ' only after the narrator makes a 'b' sound.
Repeat these four then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

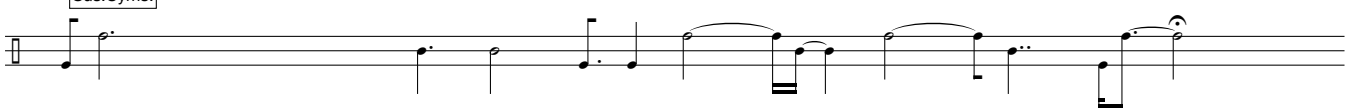
Vocal 5

ar b ´ b ´ ar

40 ca 13"

Sus.Cyms.

Perc.



2"

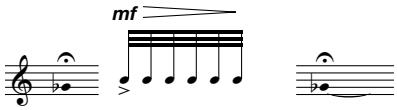
Narr. Hour weighing on hour, time piling like snow until their hearts are buried.

[interrupt sung pitch to vocalise 'a¨ ' and 'w' only after the narrator makes a 'aΩ' sound.
Repeat these eight notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 1

[interrupt sung pitch to vocalise 't' and 'p' only after the narrator makes a 't' sound.
Repeat these six notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 2



[interrupt sung pitch to vocalise 'p' and 's' only after the narrator makes an 'p' sound.
Repeat these seven notes then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 3

[vocalise alternate 's' and '†' after the narrator makes an 's' sound.
Repeat these six notes every time this occurs. When narrator finishes speaking wait until instructions at next cue]

Vocal 4

[interrupt sung pitch to vocalise 'h' and 'b' only after the narrator makes a 'h' sound.
Repeat these four then return to sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 5

41 ca 13"

Perc.

2"

Narr. The sledge heavy to haul, the limbs aching, the sweat freezing on bearded faces.

[interrupt sung pitch to vocalise 'h' only after the narrator makes an 'h' sound.
Repeat these eight notes then return to the second sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 1 *mf*

ar h h h h h h h h ar

[interrupt sung pitch to vocalise 't' only after the narrator makes a 't' sound.
Repeat these six notes then return to the second sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 2 *mf*

ar t t t t t t ar

[interrupt sung pitch to vocalise 's' only after the narrator makes an 's' sound.
Repeat these seven notes then return to the second sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 3 *mf*

ar s s s s s s s ar

[interrupt sung pitch to vocalise 'f' only after the narrator makes an 'f' sound.
Repeat these six notes then return to the second sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 4 *mf*

ar f f f f f f ar

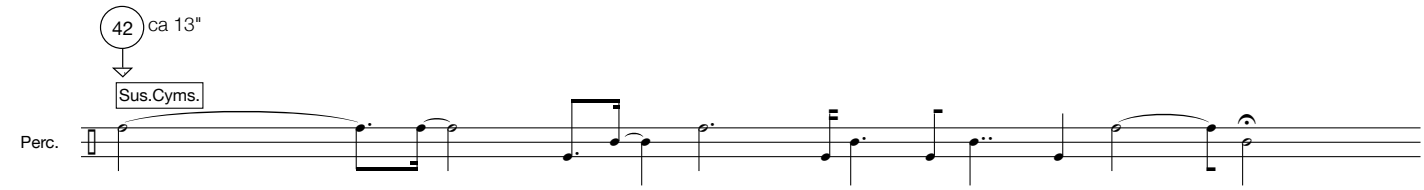
[interrupt sung pitch to vocalise 'b' only after the narrator makes a 'b' sound.
Repeat these four notes then return to the second sung pitch every time this occurs. When narrator finishes speaking hold pitch until next cue]

Vocal 5 *mf*

ar b b b b ar

[blow air through instrument, no tone. This needs to be loud enough
to be heard from offstage. Length of fermata should vary between players
to be of a different duration. Repeat until cue 37]

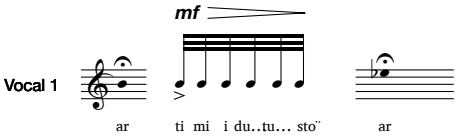
Offstage Brass



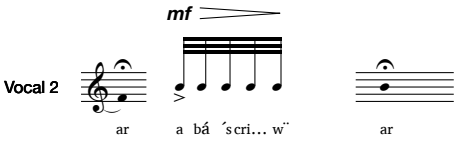
2"

Narr. Till mind is dulled to stone and body is creaking wood with a sap of ice in the veins.

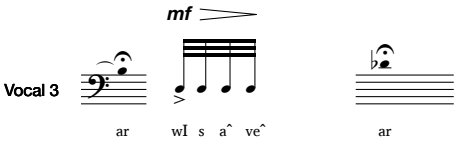
[interrupt sung pitch to vocalise these six notes immediately after the narrator starts speaking then hold second pitch unitl end of cue]

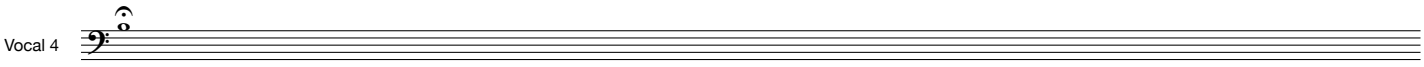


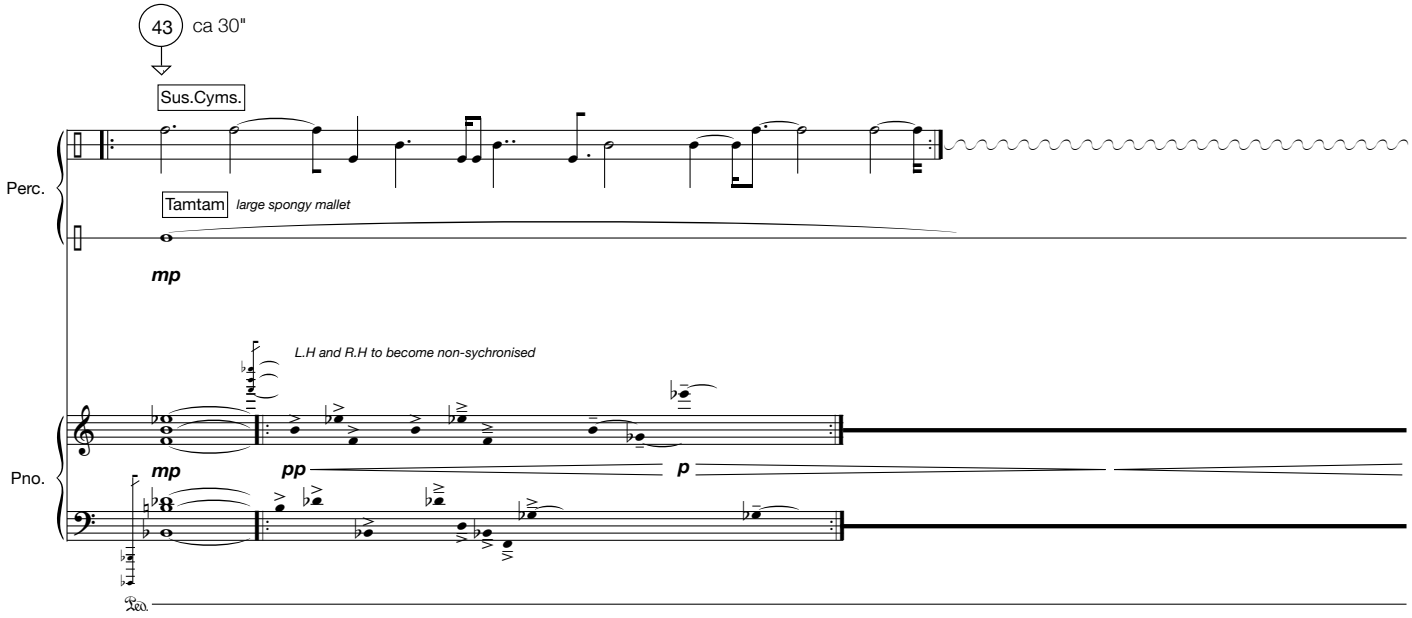
[interrupt sung pitch to vocalise these five notes immediately after the narrator starts speaking then hold second pitch unitl end of cue]



[interrupt sung pitch to vocalise these four notes immediately after the narrator starts speaking then hold second pitch unitl end of cue]







5"

Narr. Grimly, not talking much, then making camp. Evans, the giant worker, has cut his hand but still attends to the sledges, pitches the tent, the strongest man of the party.

[Vocals 1-5 to whisper text behind Narrator. Try not to start at the same time but stagger entries]

Vocal 1 Grimly, not talking much, then making camp. Evans, the giant worker, has cut his hand but still attends to the sledges, pitches the tent, the strongest man of the party.

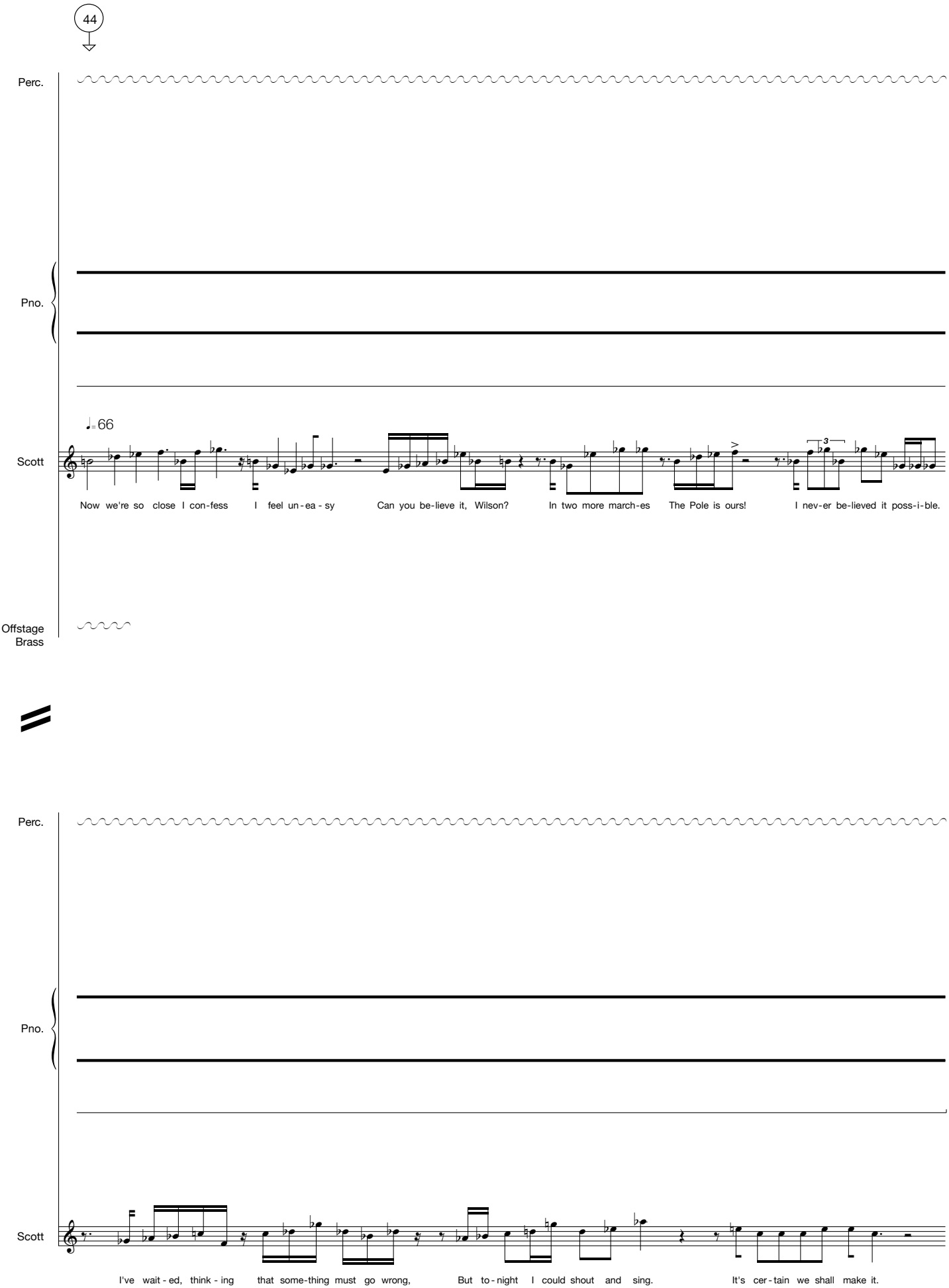
Vocal 2 Grimly, not talking much, then making camp. Evans, the giant worker, has cut his hand but still attends to the sledges, pitches the tent, the strongest man of the party.

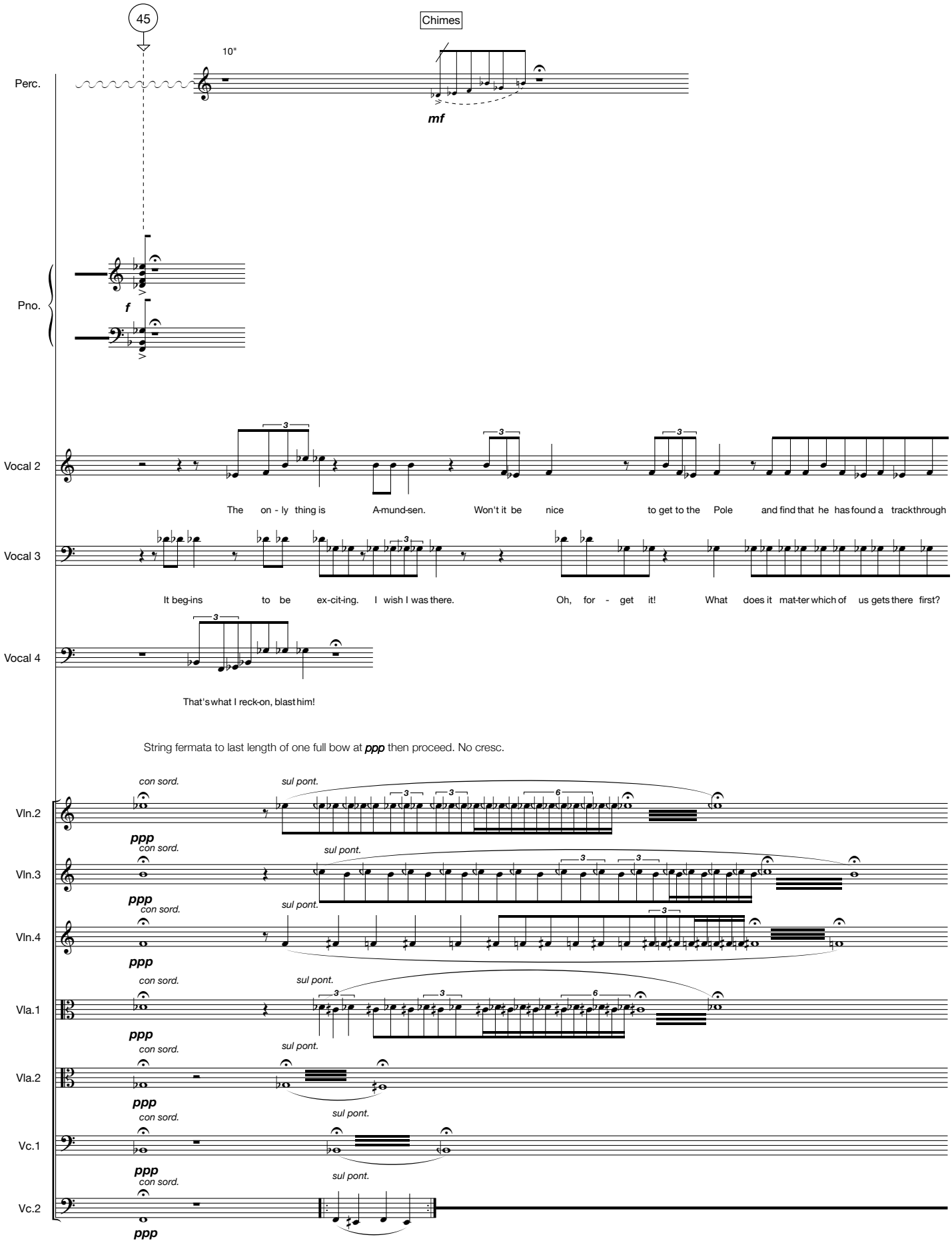
Vocal 3 Grimly, not talking much, then making camp. Evans, the giant worker, has cut his hand but still attends to the sledges, pitches the tent, the strongest man of the party.

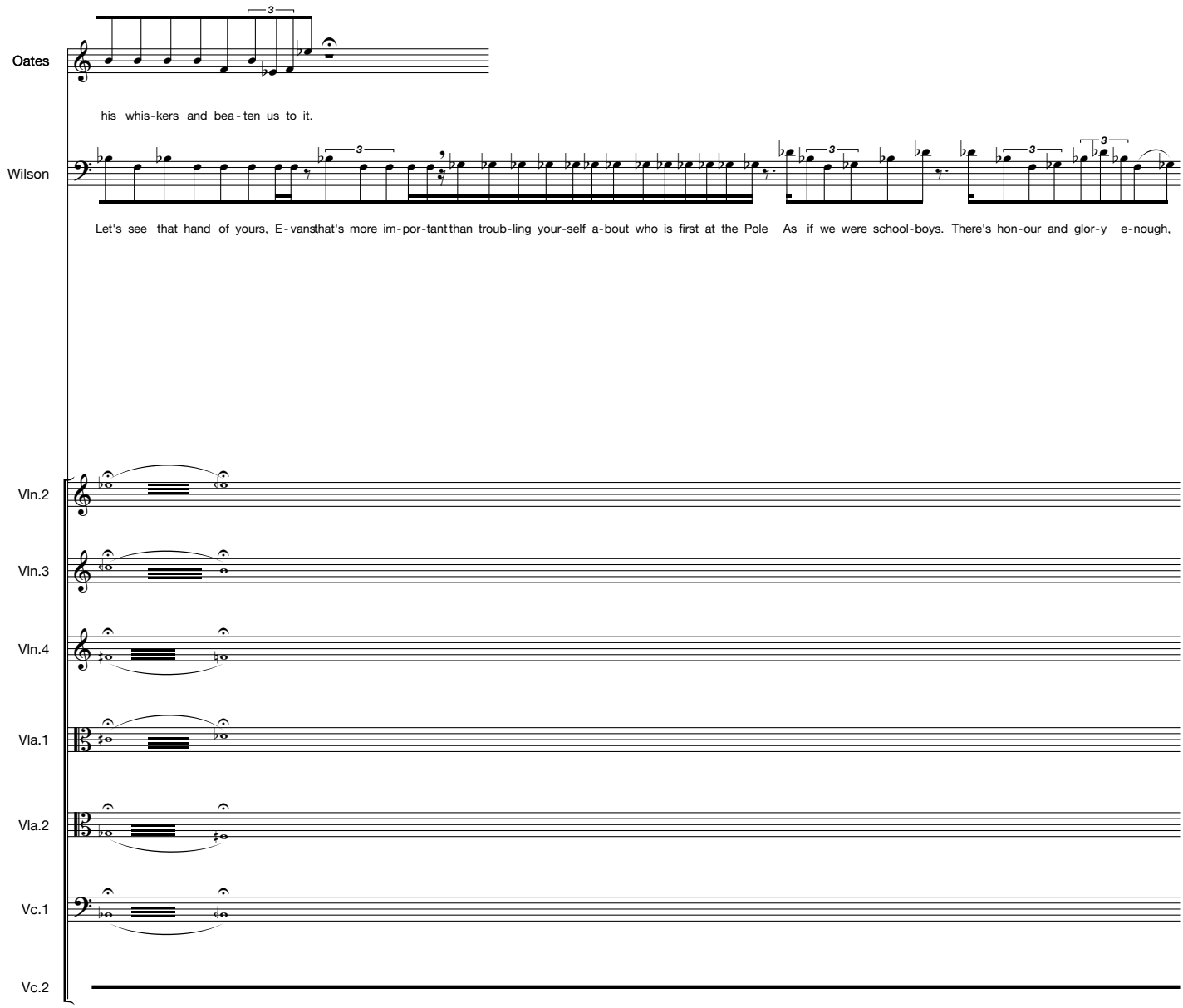
Vocal 4 Grimly, not talking much, then making camp. Evans, the giant worker, has cut his hand but still attends to the sledges, pitches the tent, the strongest man of the party.

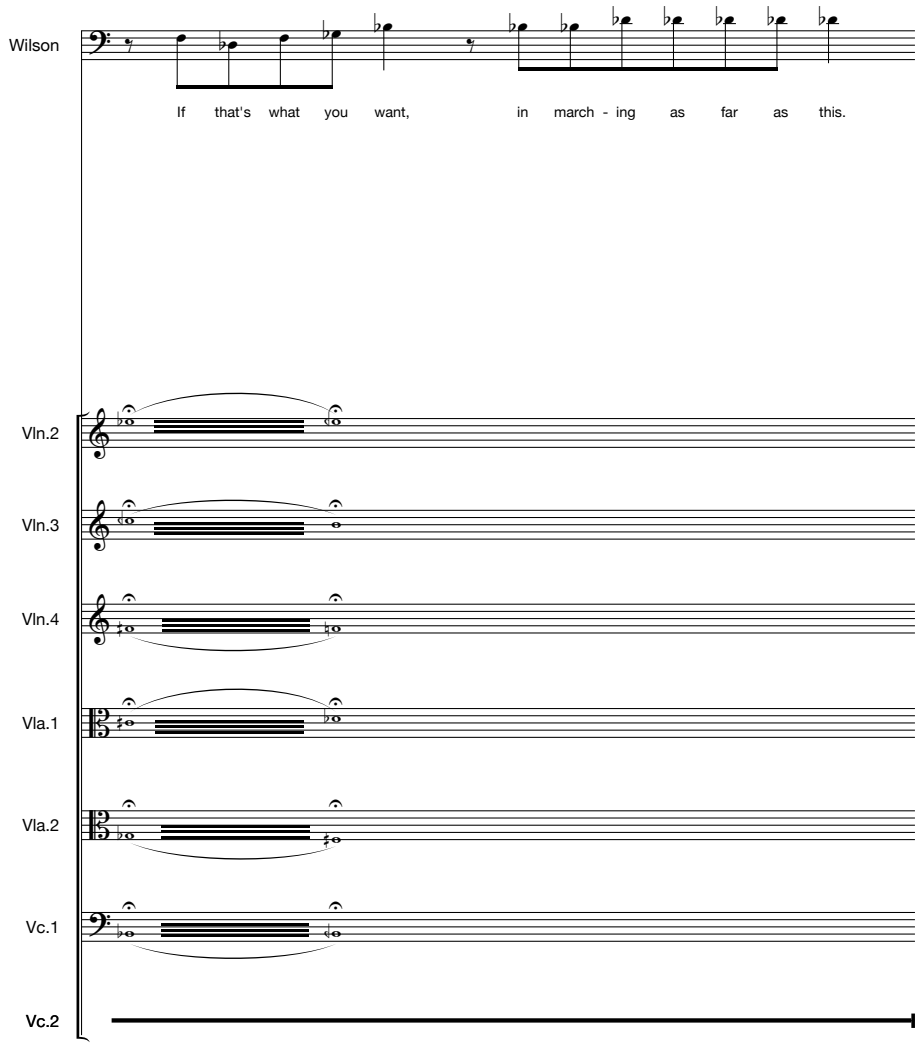
Vocal 5 Grimly, not talking much, then making camp. Evans, the giant worker, has cut his hand but still attends to the sledges, pitches the tent, the strongest man of the party.

Offstage Brass


44
Perc.
Pno.
Scott
♩= 66
Now we're so close I con-fess I feel un-ea-sy Can you be-lieve it, Wilson? In two more march-es The Pole is ours! I nev-er be-lieved it poss-i-ble.
Offstage Brass
Perc.
Pno.
Scott
I've wait-ed, think-ing that some-thing must go wrong, But to-night I could shout and sing. It's cer-tain we shall make it.

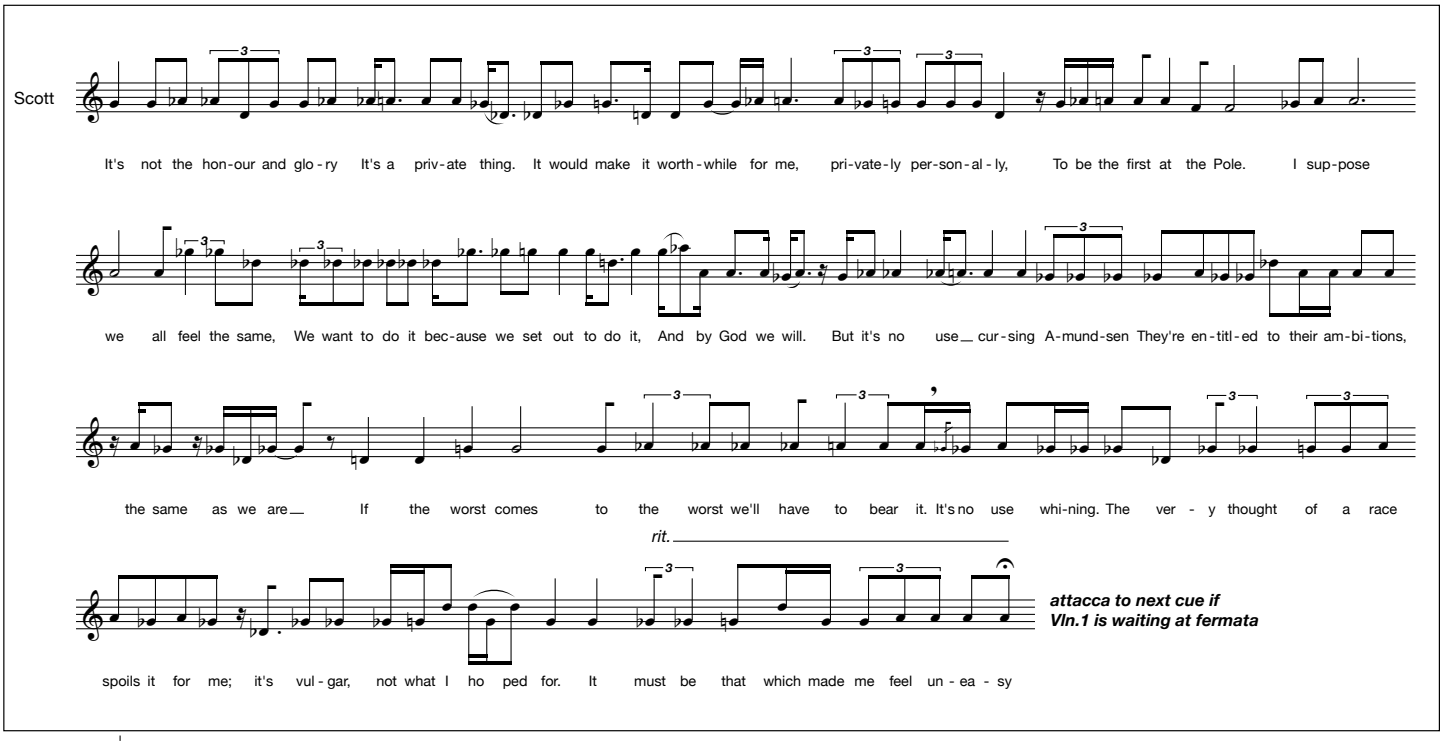

45
Chimes
10"
Perc.
mf
Pno.
f
Vocal 2
The on - ly thing is A-mund-sen. Won't it be nice to get to the Pole and find that he has found a trackthrough
Vocal 3
It beg-ins to be ex-cit-ing. I wish I was there. Oh, for - get it! What does it mat-ter which of us gets there first?
Vocal 4
That's what I reck-on, blast him!
String fermata to last length of one full bow at ppp then proceed. No cresc.
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
con sord.
sul pont.
ppp

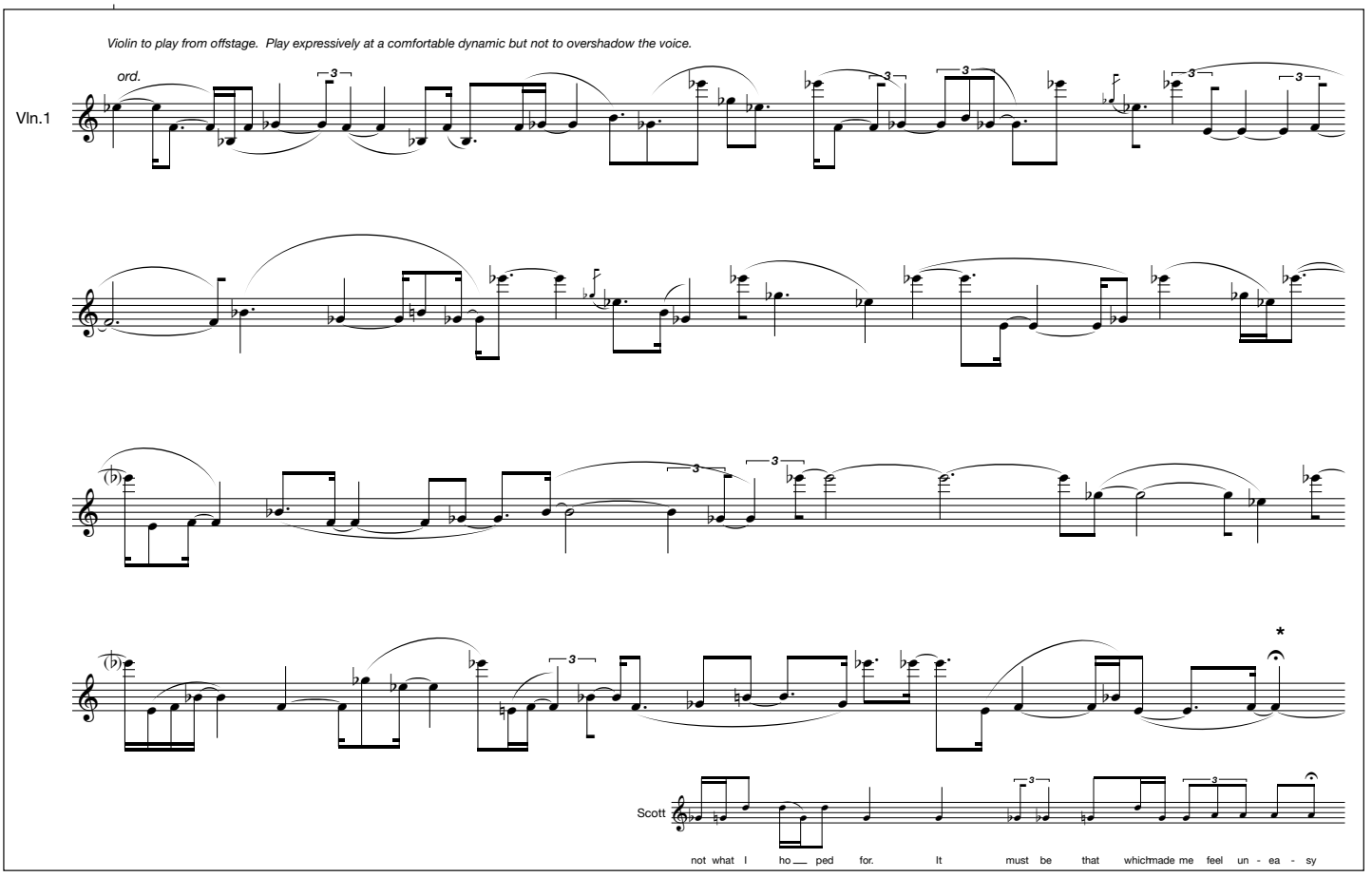

Oates
his whis-kers and bea-ten us to it.
Wilson
Let's see that hand of yours, E-vans that's more im-por-tant than troub-ling your-self a-bout who is first at the Pole As if we were school-boys. There's hon-our and glor-y e-nough,
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2


Wilson
If that's what you want, in march - ing as far as this.
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2

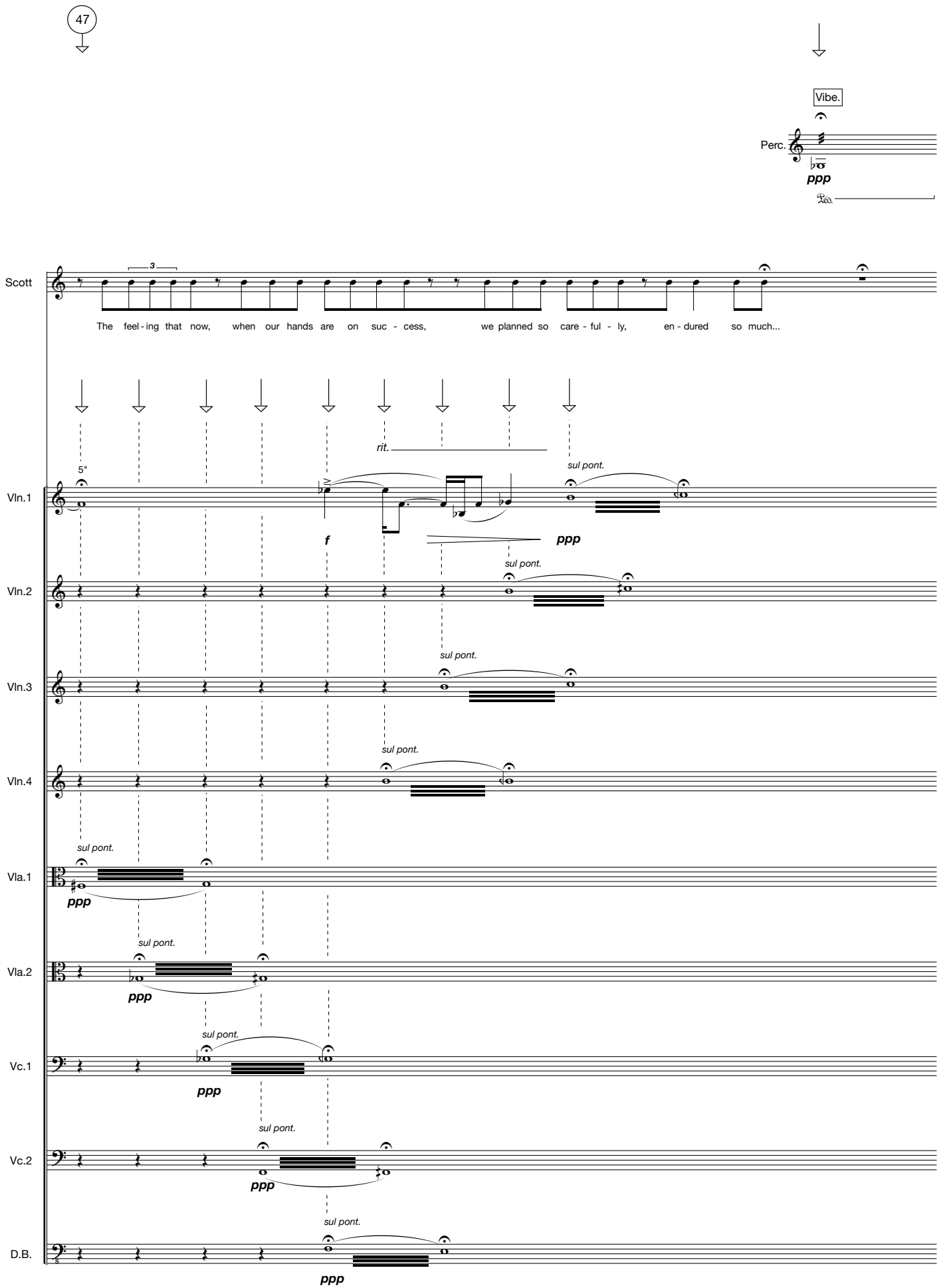
G.P. 6 secs.

46 *Vocal and violin to start cue 39 together. Violin will probably reach fermatas before the voice so should wait until the vocal proceeds to next cue.*

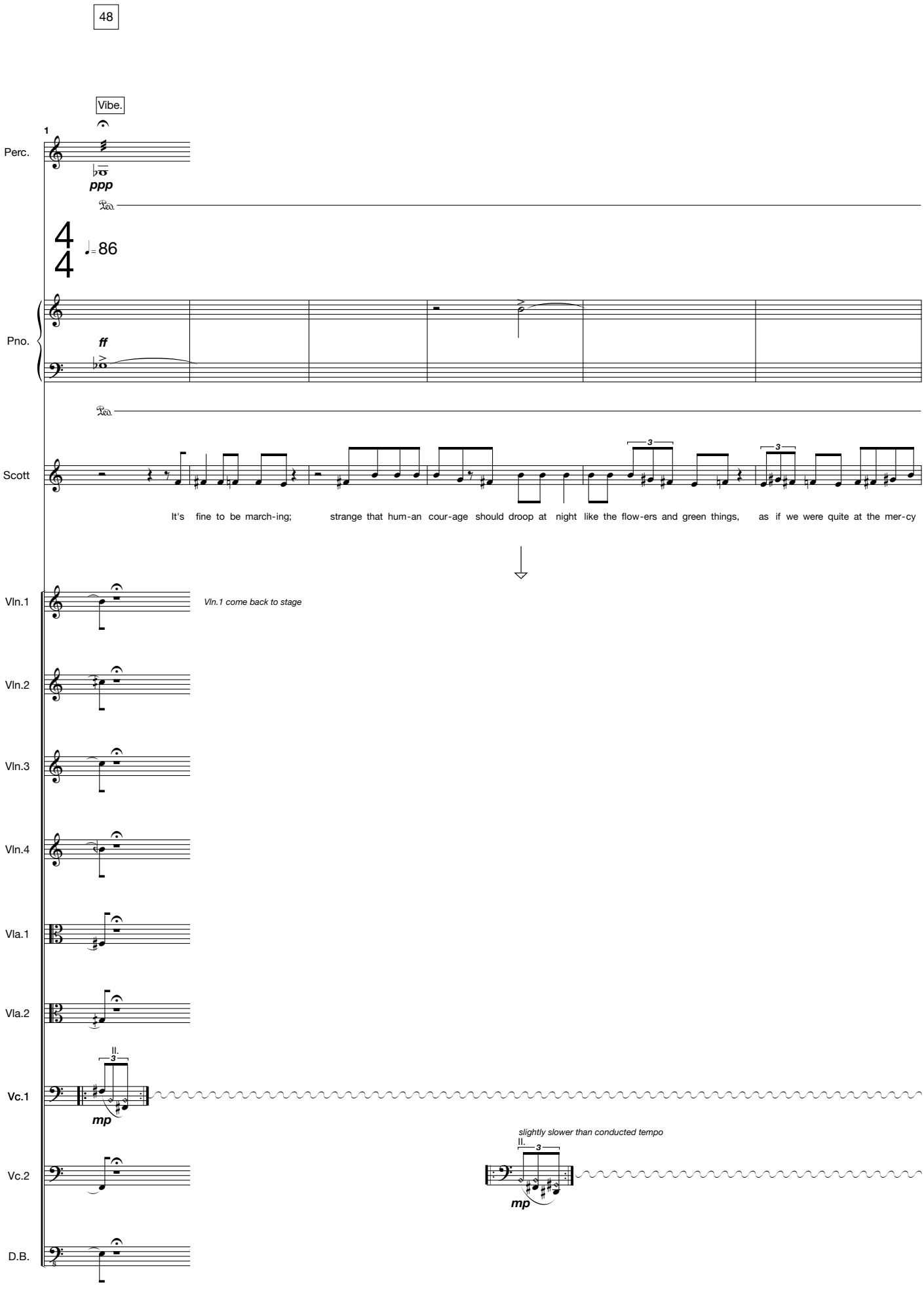


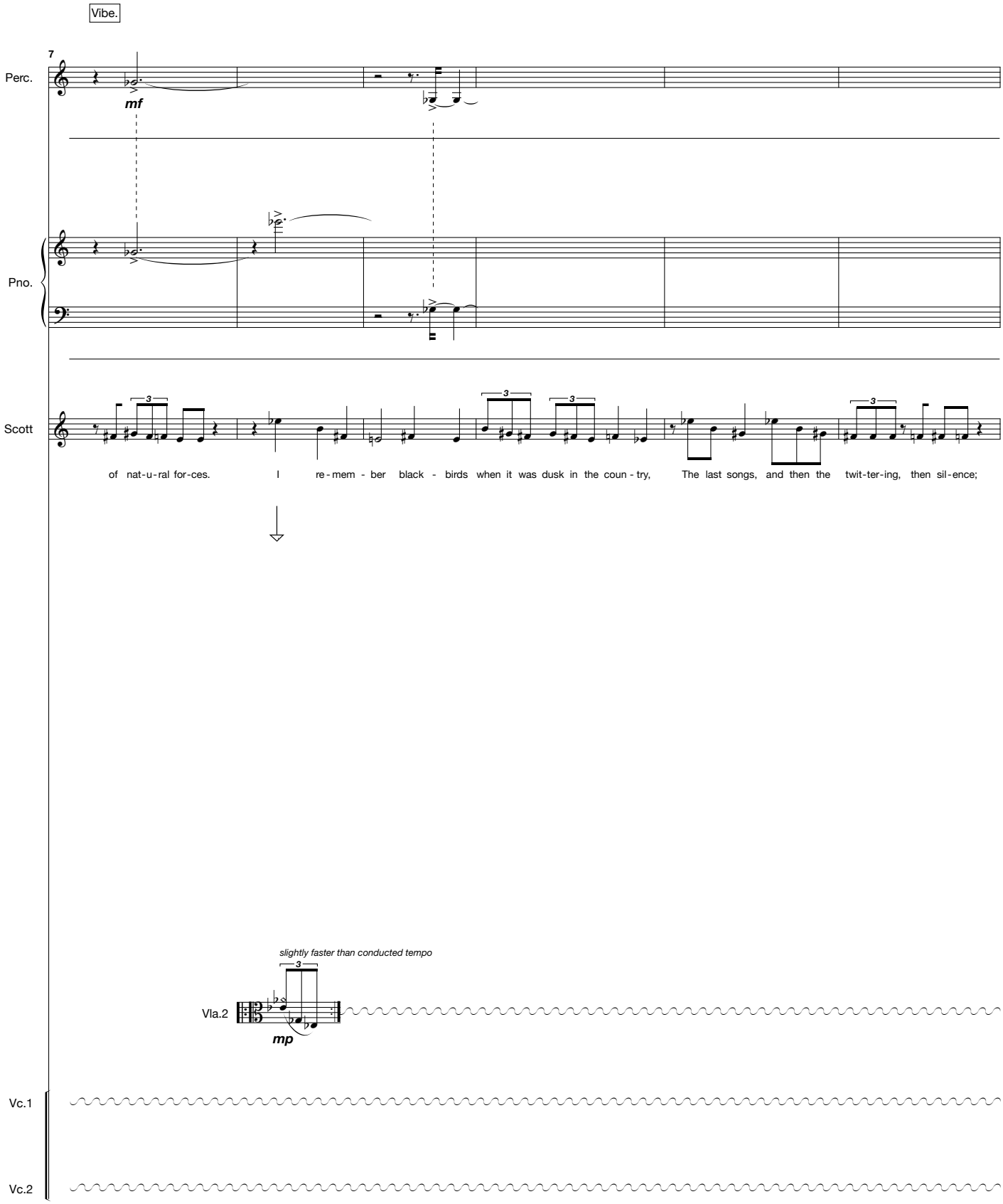


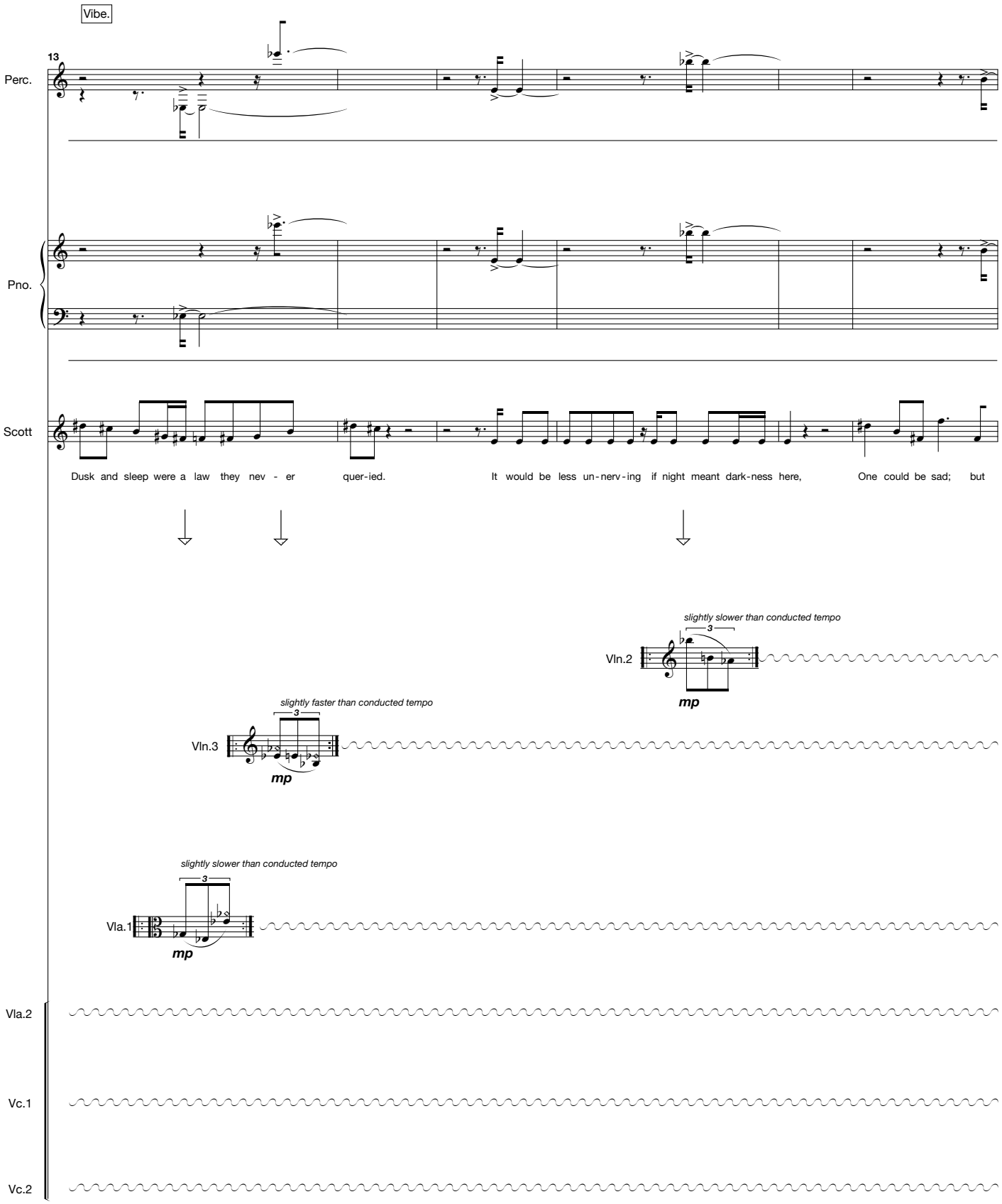
* *Vln.1 to wait on this fermata for the voice to pass to next cue, then to proceed also*

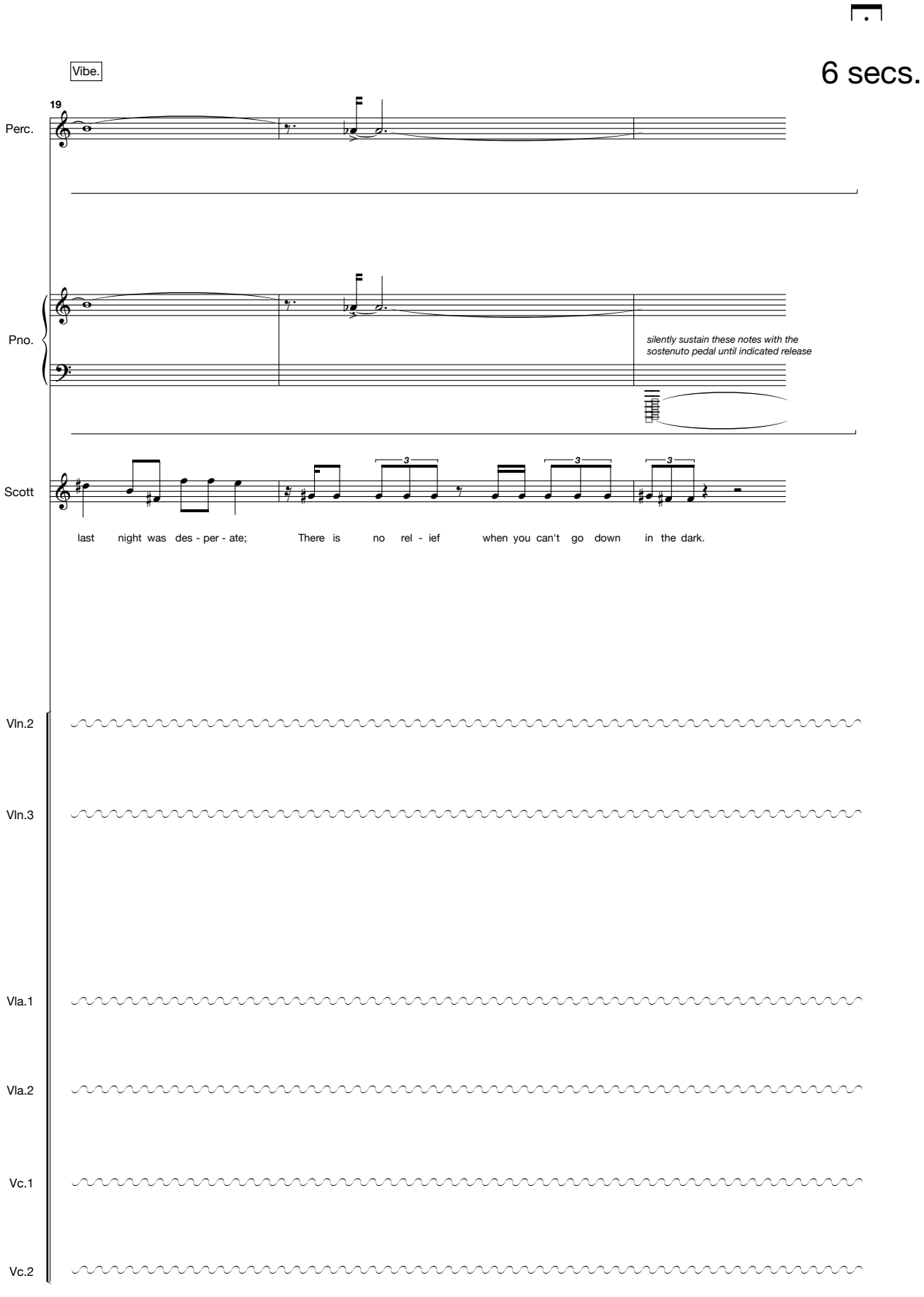

47
Vibe.
Perc.
ppp
Scott
3
The feel - ing that now, when our hands are on suc - cess, we planned so care - ful - ly, en - dured so much...
rit.
5"
sul pont.
Vln.1
f
ppp
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

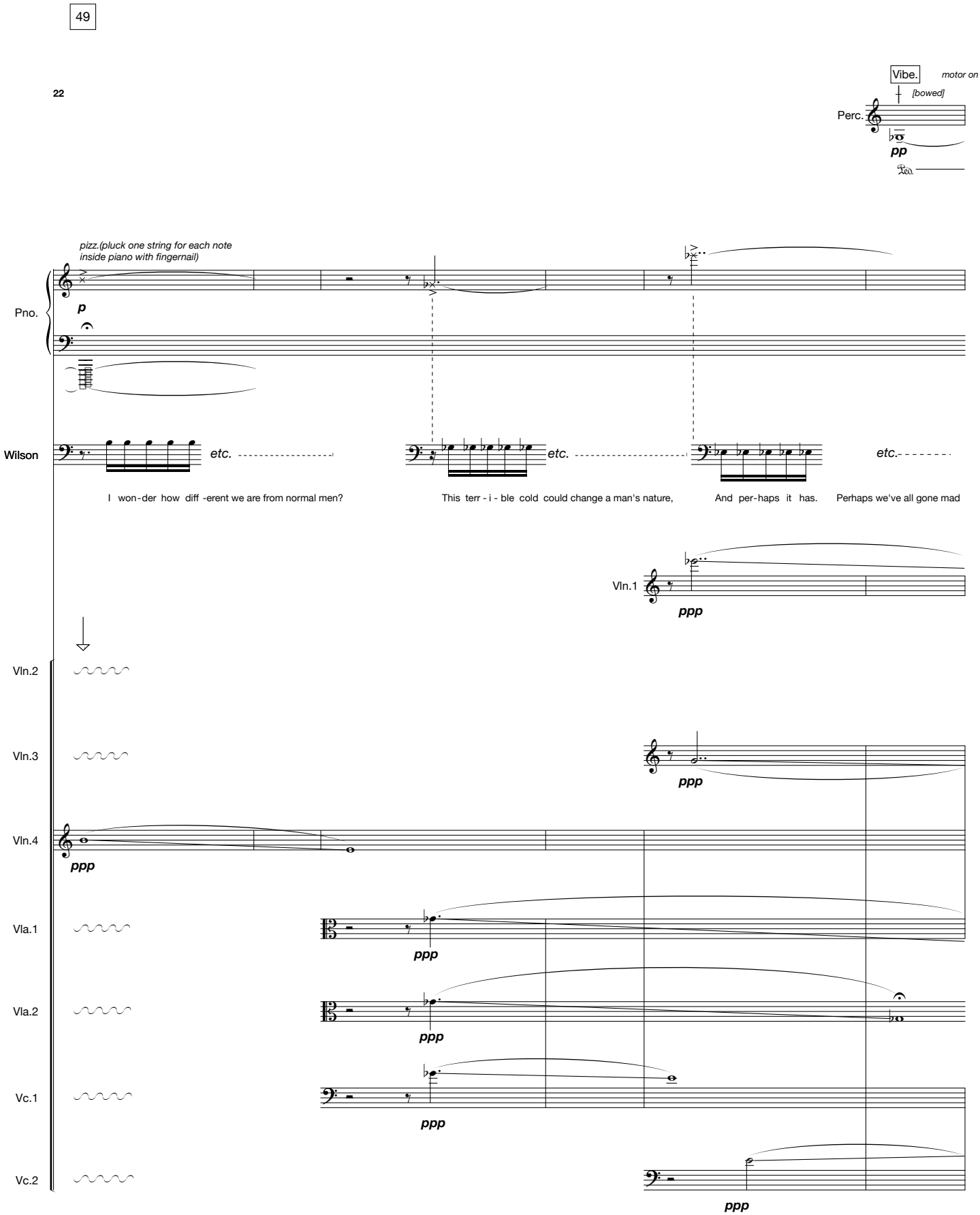
Scene 5 - Something Black on the Snow



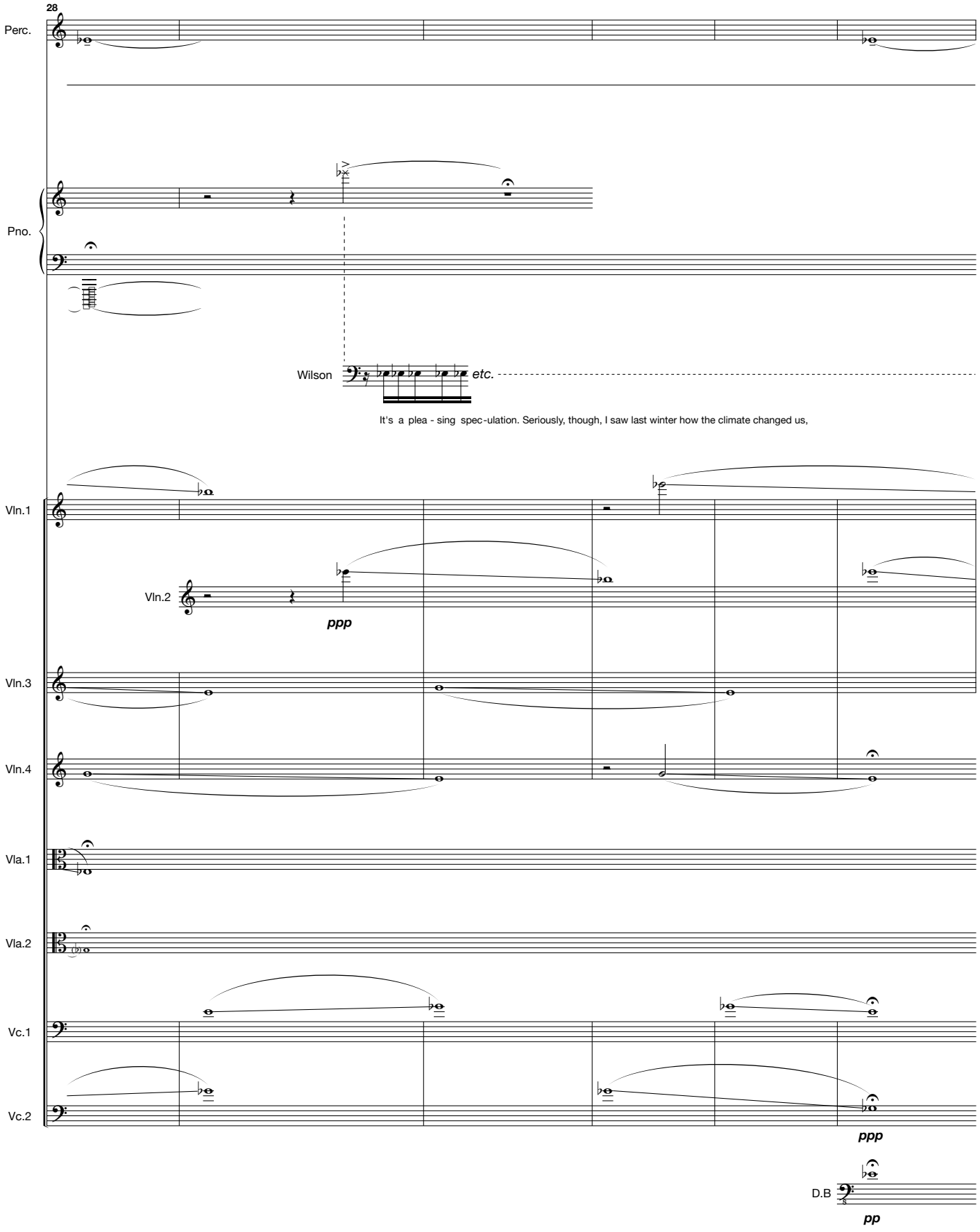

Vibe.
7
Perc.
mf
Pno.
Scott
of nat-u-ral for-ces. I re-mem-ber black-birds when it was dusk in the coun-try, The last songs, and then the twit-ter-ing, then sil-ence;
slightly faster than conducted tempo
Vla.2
mp
Vc.1
Vc.2


Vibe.
13
Perc.
Pno.
Scott
Dusk and sleep were a law they nev - er quer-ied. It would be less un-nerv-ing if night meant dark-ness here, One could be sad; but
slightly slower than conducted tempo
3
Vln.2
mp
slightly faster than conducted tempo
3
Vln.3
mp
slightly slower than conducted tempo
3
Vla.1
mp
Vla.2
Vc.1
Vc.2

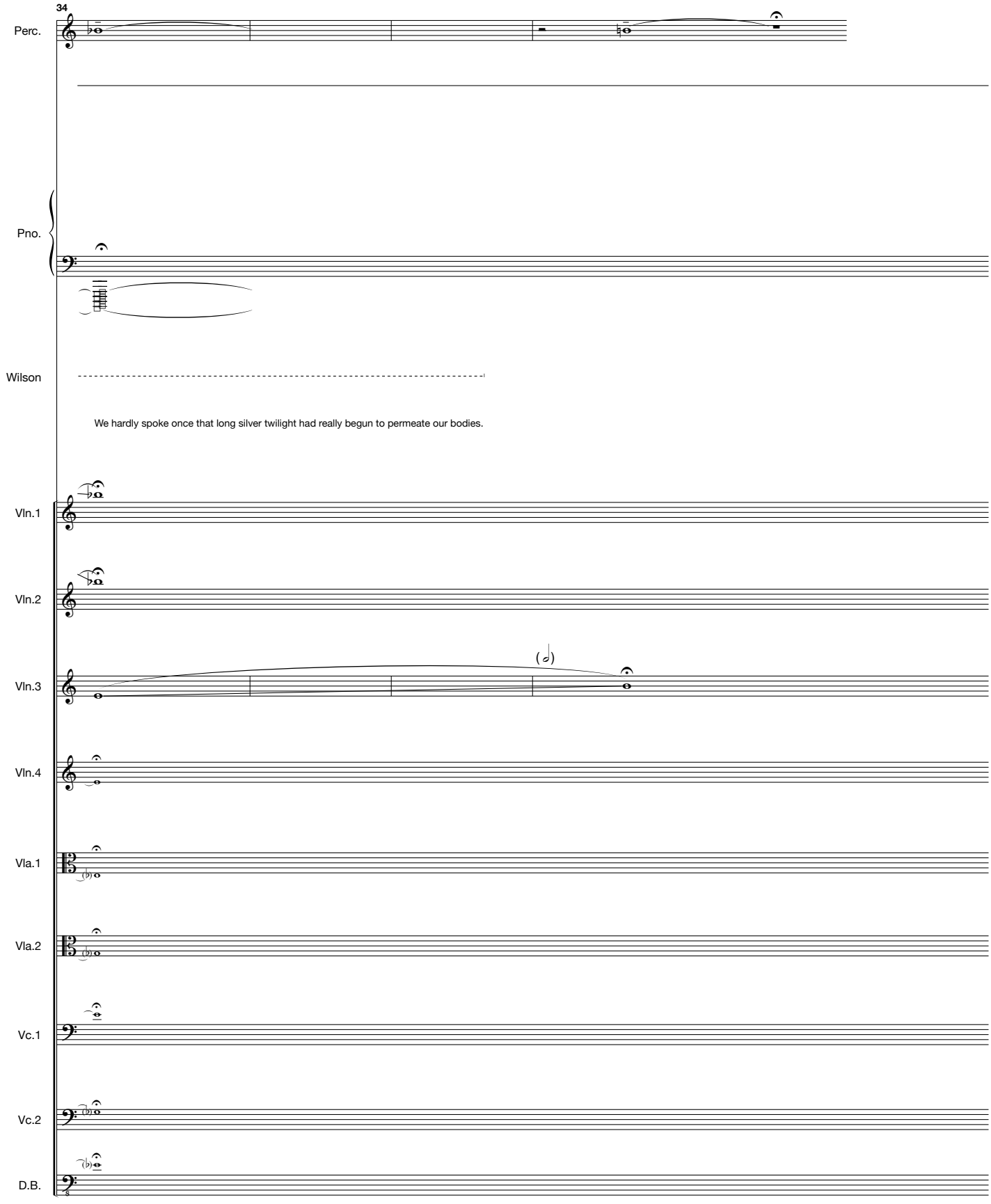

Vibe.
6 secs.
19
Perc.
Pno.
silently sustain these notes with the
sostenuto pedal until indicated release
Scott
last night was des - per - ate; There is no rel - ief when you can't go down in the dark.
Vln.2
Vln.3
Vla.1
Vla.2
Vc.1
Vc.2

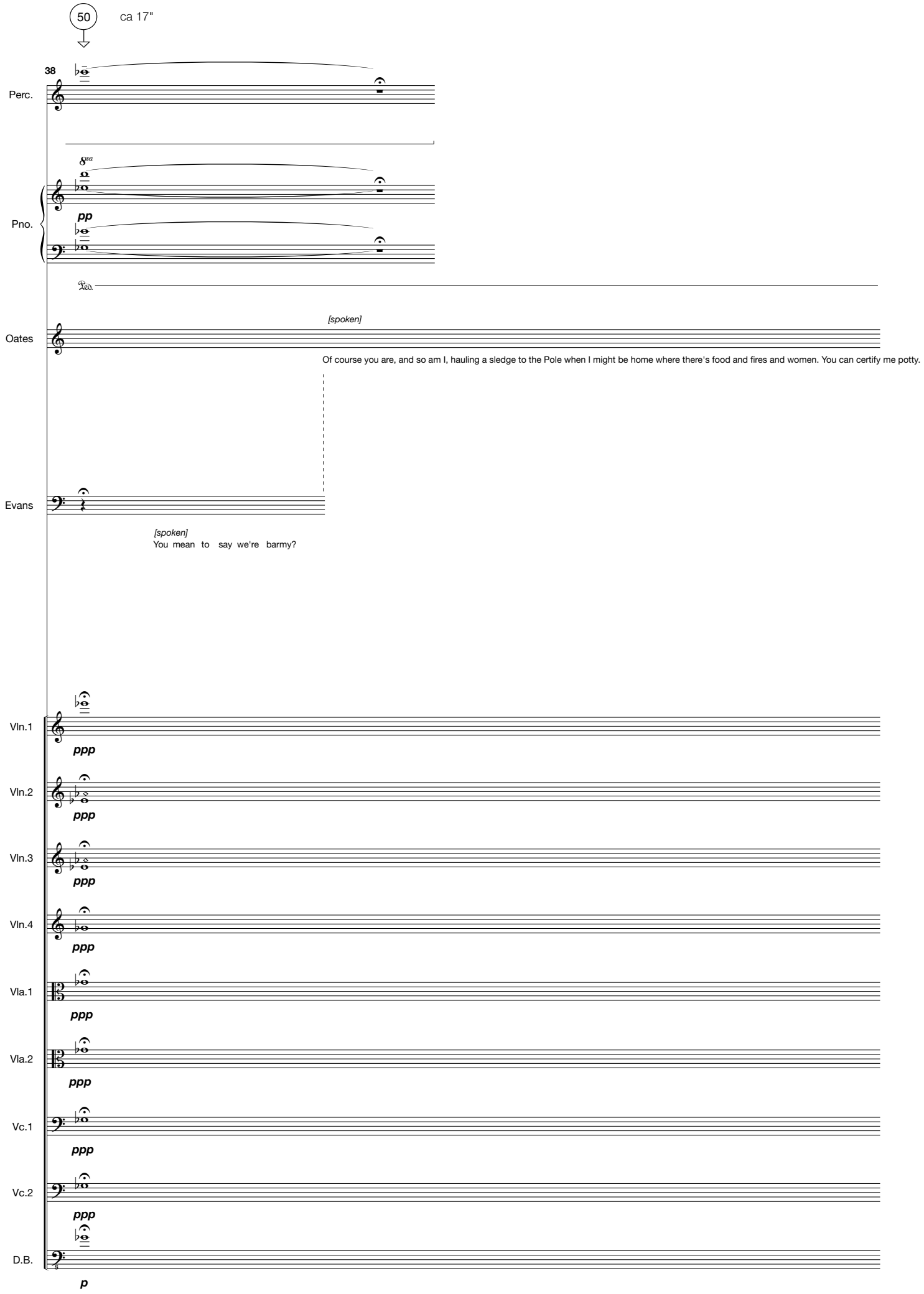


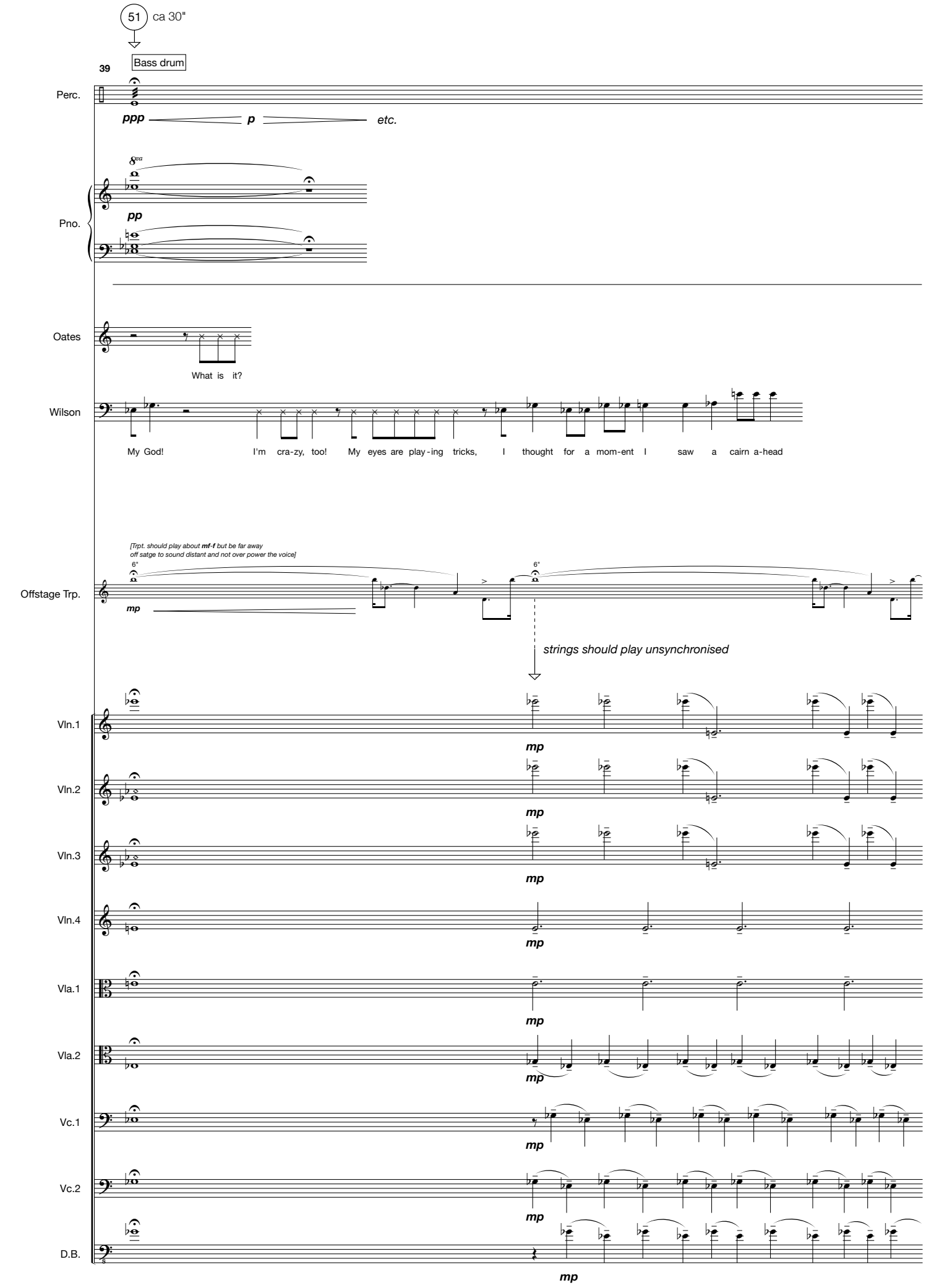
* Players to stagger re-entries of these notes as to sustain a continous pause

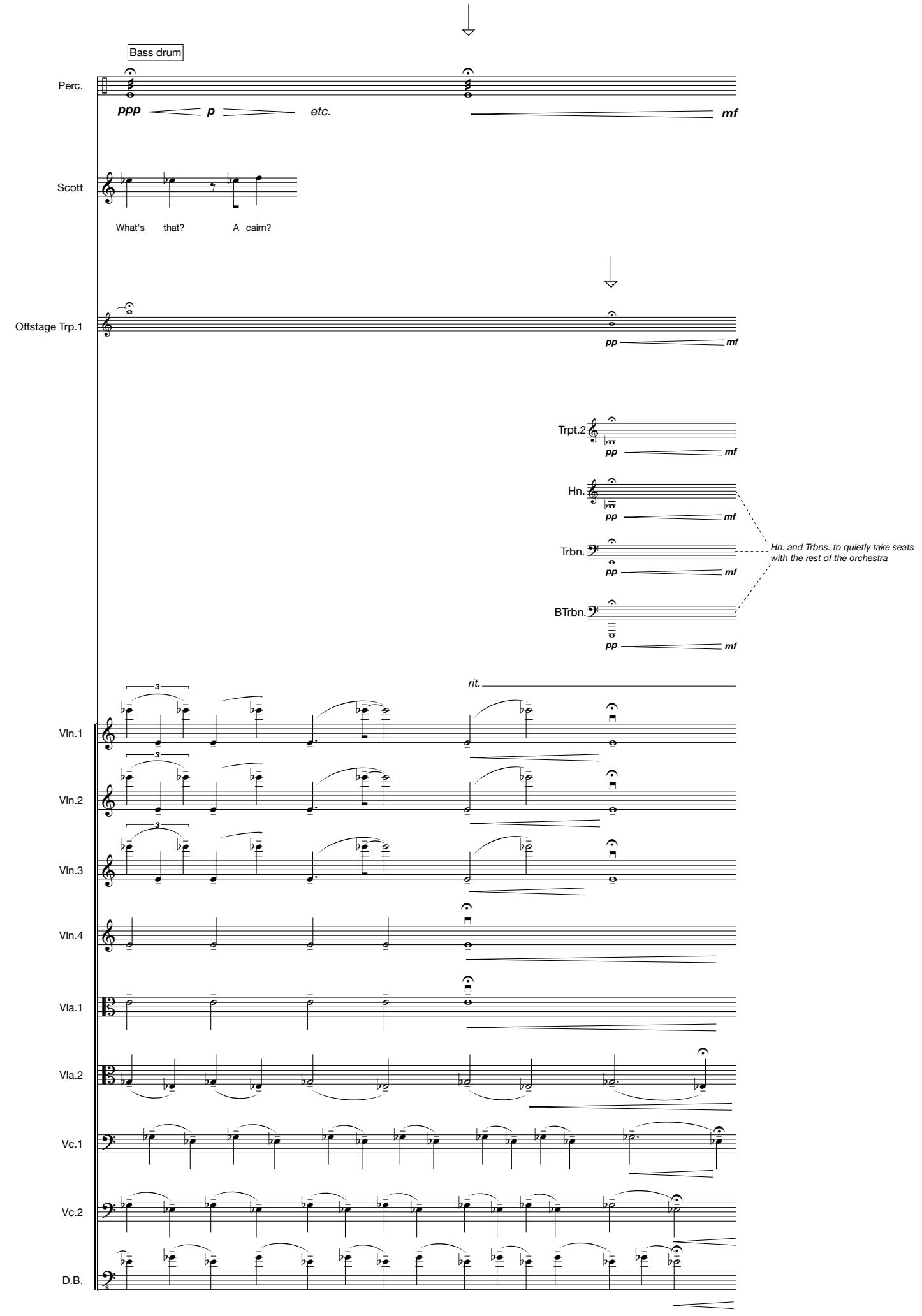


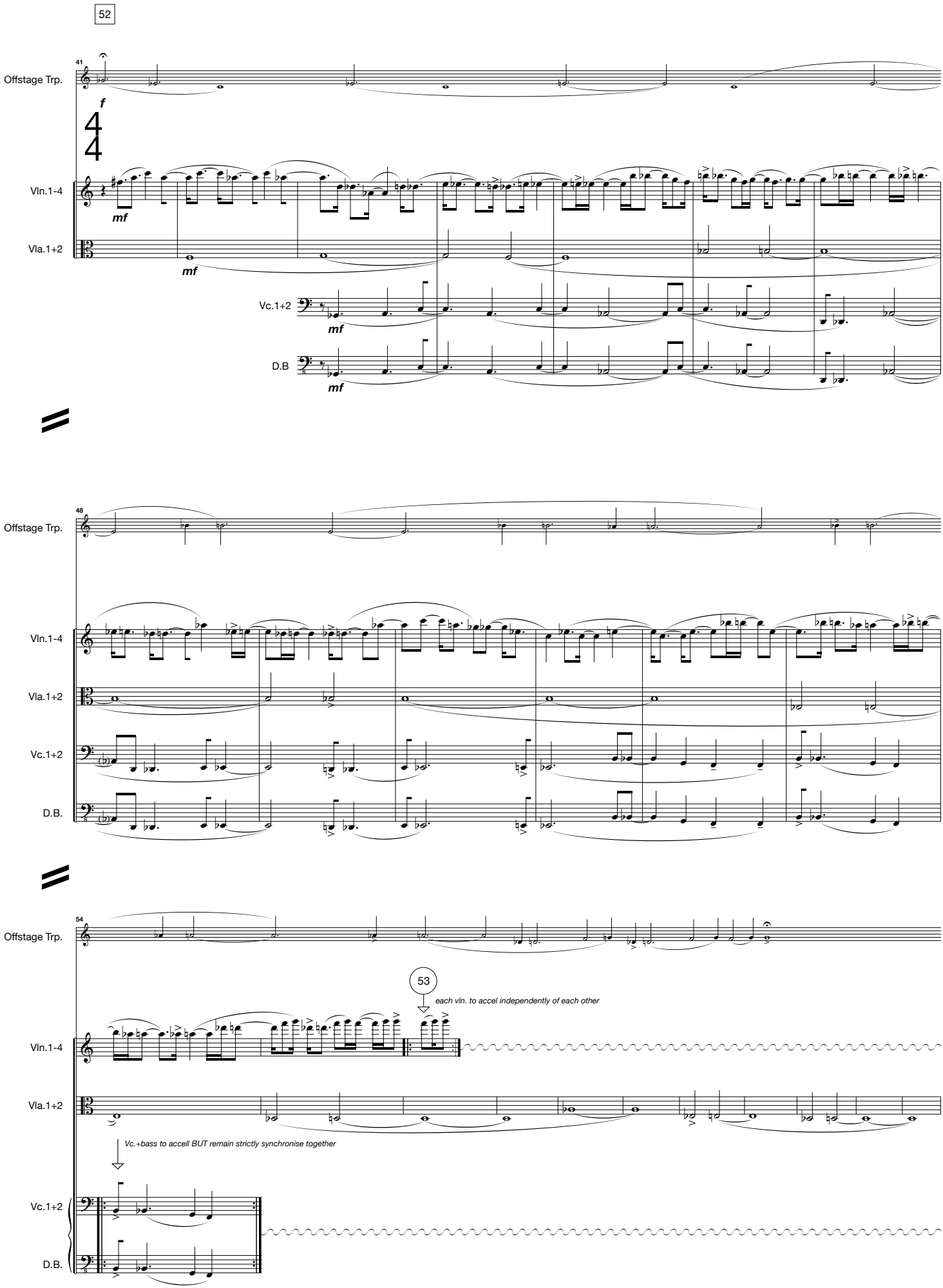
* Players to stagger re-entries of these notes as to sustain a continous pause

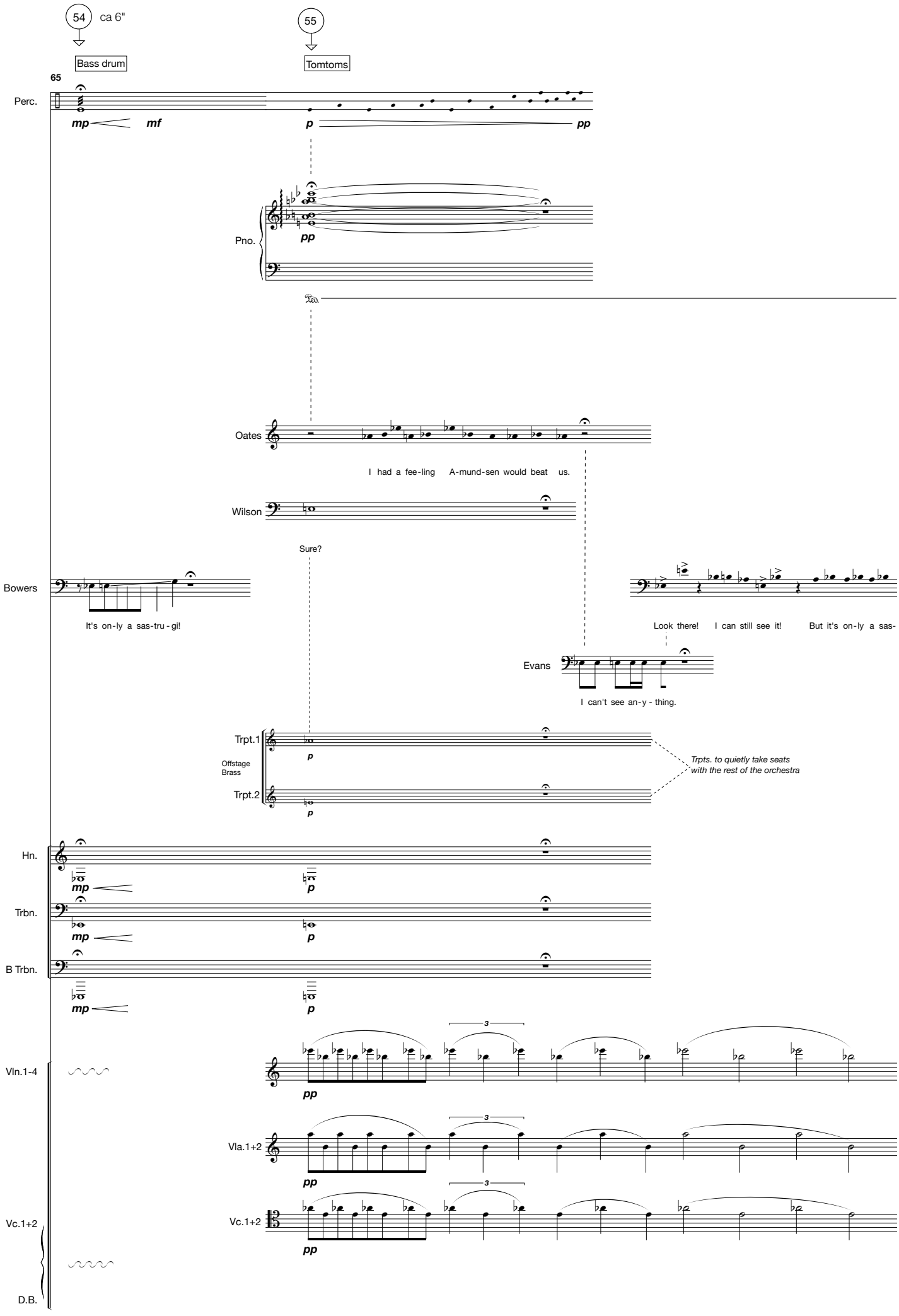

34
Perc.
Pno.
Wilson
We hardly spoke once that long silver twilight had really begun to permeate our bodies.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

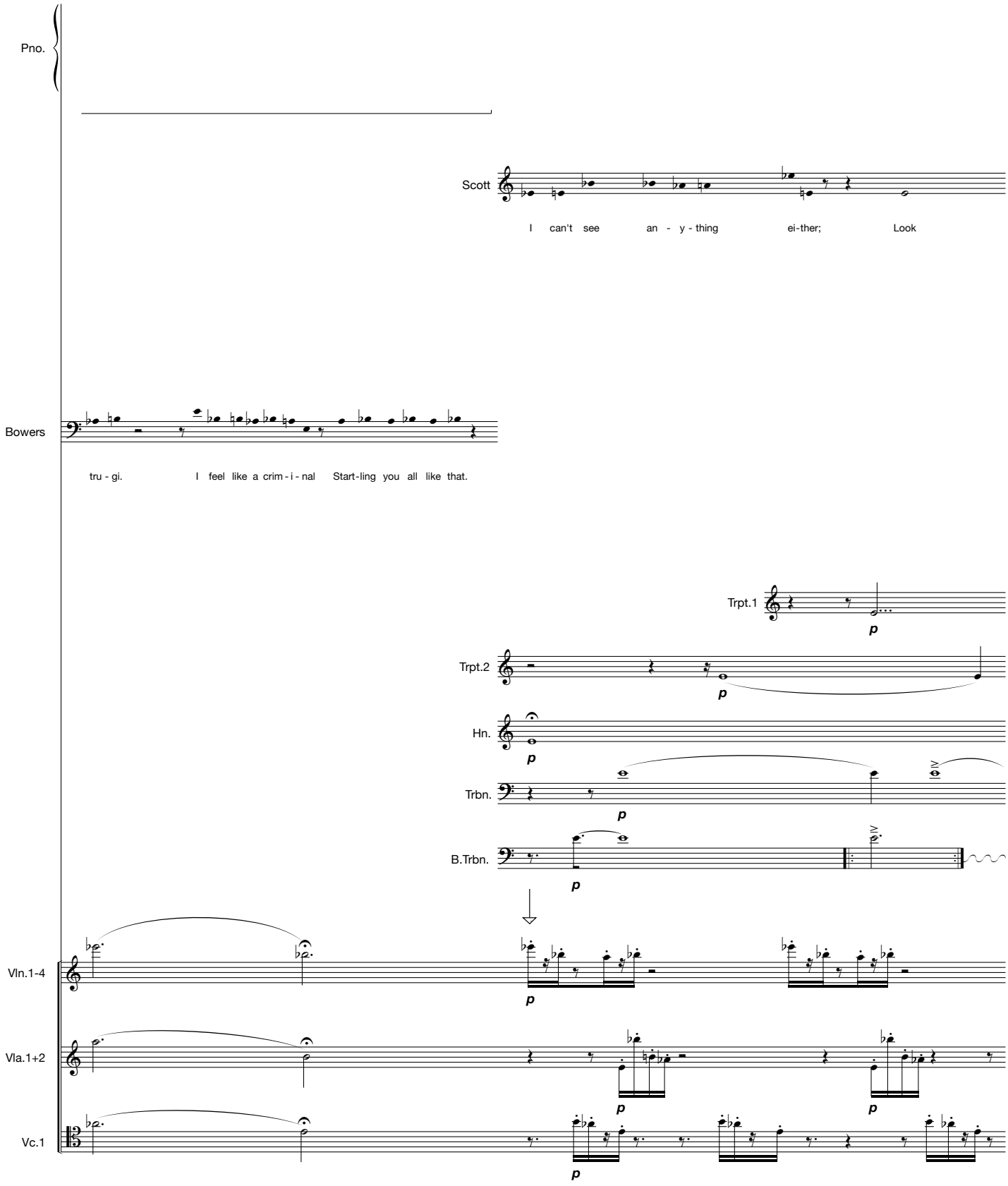

50
ca 17"
38
Perc.
8va
Pno.
pp
Ped.
Oates
[spoken]
Of course you are, and so am I, hauling a sledge to the Pole when I might be home where there's food and fires and women. You can certify me potty.
Evans
[spoken]
You mean to say we're barmy?
Vln.1
ppp
Vln.2
ppp
Vln.3
ppp
Vln.4
ppp
Vla.1
ppp
Vla.2
ppp
Vc.1
ppp
Vc.2
ppp
D.B.
p

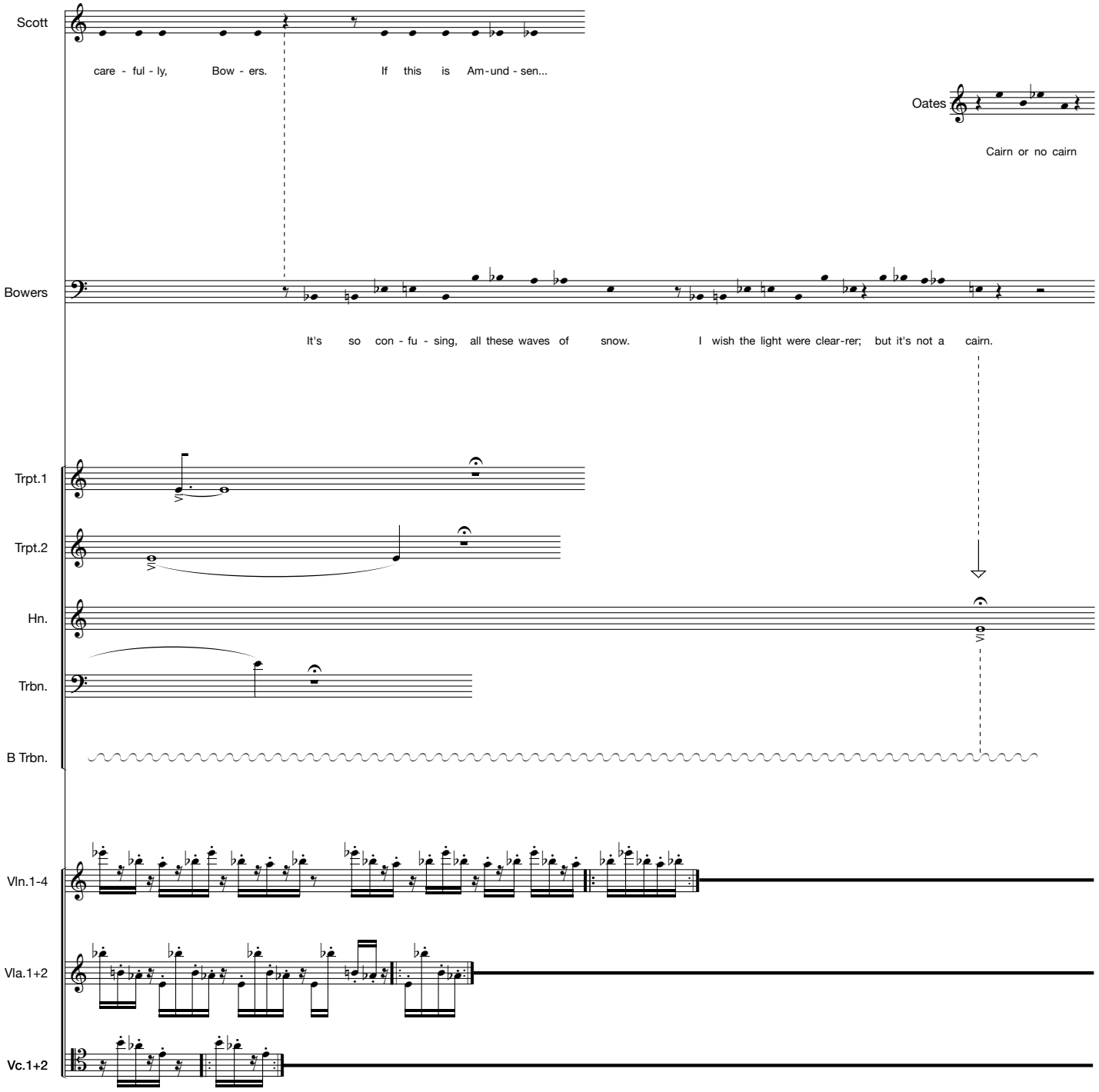

51 ca 30"
39
Bass drum
Perc.
ppp
p
etc.
8va
Pno.
pp
Oates
What is it?
Wilson
My God! I'm cra-zy, too! My eyes are play-ing tricks, I thought for a mom-ent I saw a cairn a-head
[Trpt. should play about mf-f but be far away
off satge to sound distant and not over power the voice]
6"
6"
Offstage Trp.
mp
strings should play unsynchronised
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp

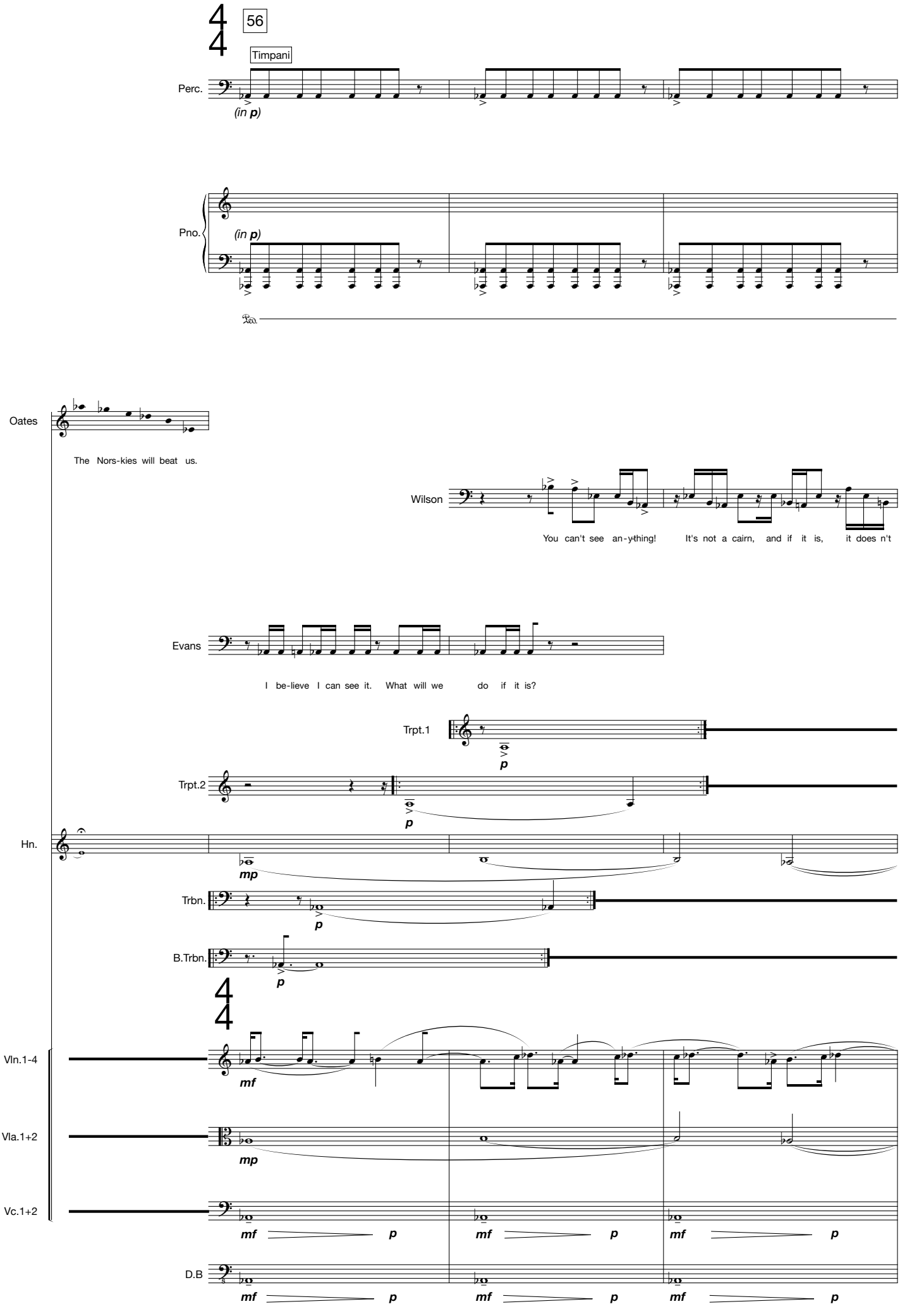

Bass drum
Perc.
ppp
p
etc.
mf
Scott
What's that?
A cairn?
Offstage Trp.1
pp
mf
Trpt.2
Hn.
Trbn.
BTrbn.
Hn. and Trbns. to quietly take seats with the rest of the orchestra
rit.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

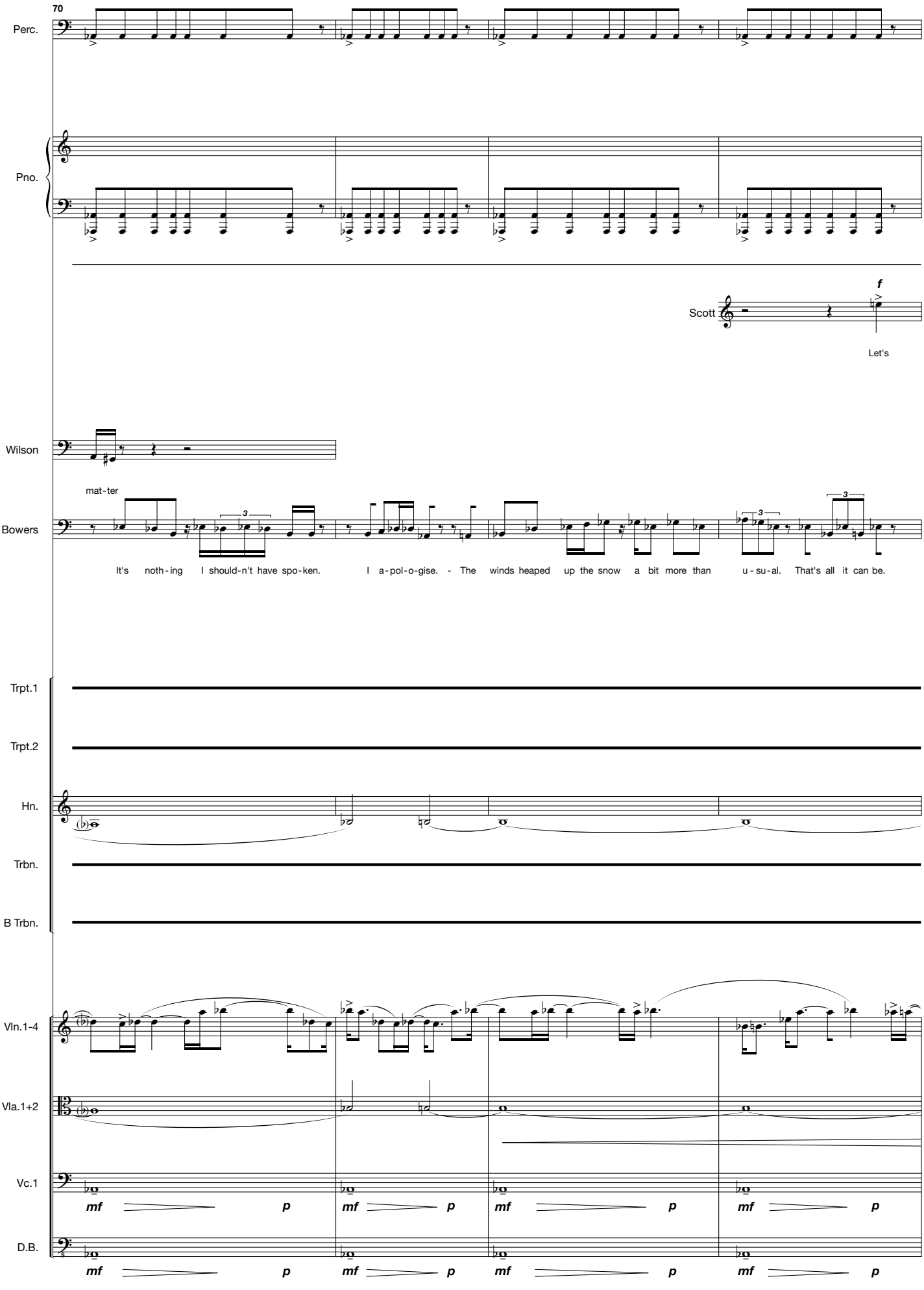

52
41
Offstage Trp.
f
Vln.1-4
mf
Vla.1+2
mf
Vc.1+2
mf
D.B
mf
48
Offstage Trp.
Vln.1-4
Vla.1+2
Vc.1+2
D.B.
54
Offstage Trp.
53
each vln. to accel independently of each other
Vln.1-4
Vla.1+2
Vc.+bass to accell BUT remain strictly synchronise together
Vc.1+2
D.B.

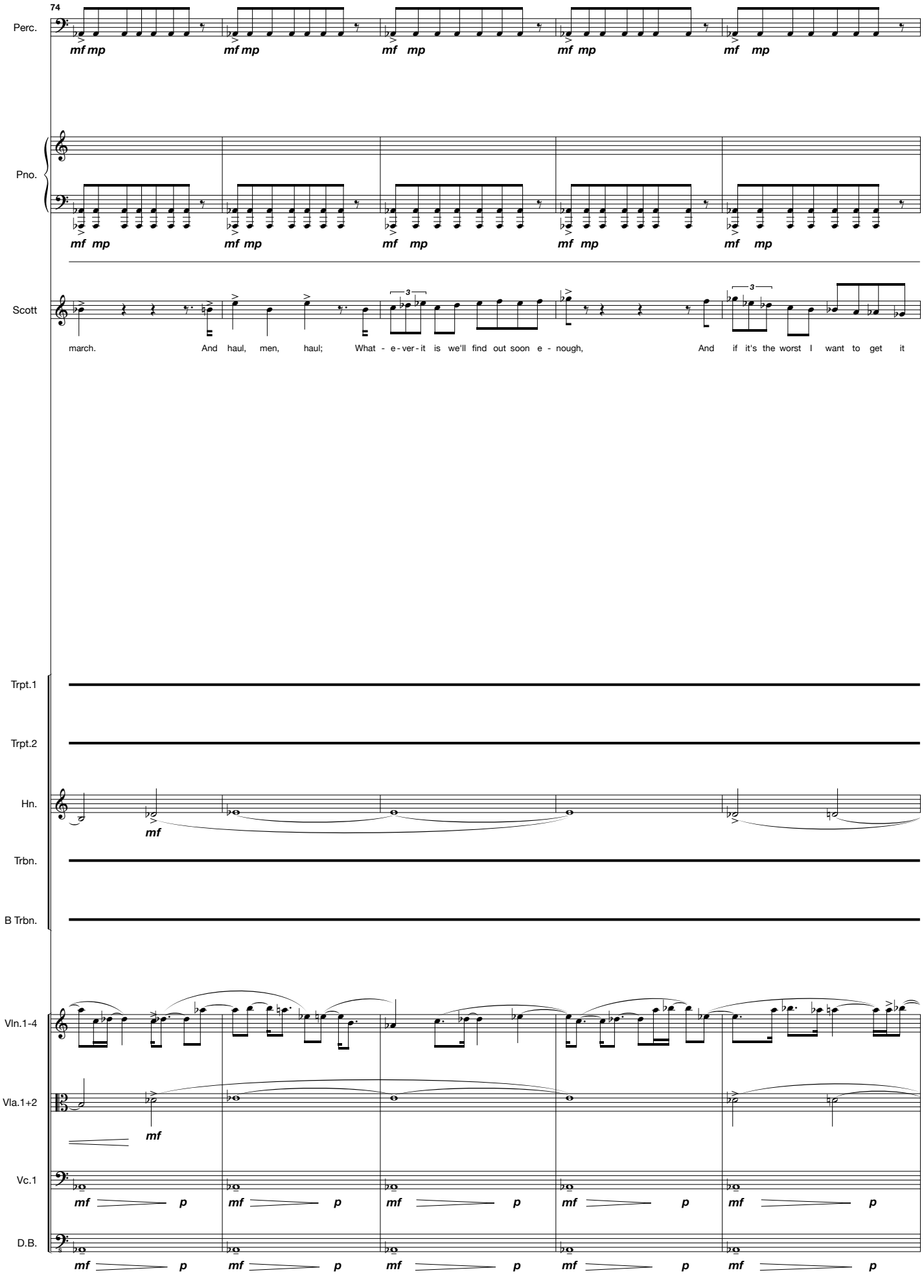

54
ca 6"
Bass drum
55
Tomtoms
65
Perc.
mp
mf
p
pp
Pno.
pp
Oates
I had a fee-ling A-mund-sen would beat us.
Wilson
Sure?
Bowers
It's on-ly a sas-tru-gi!
Look there! I can still see it! But it's on-ly a sas-
Evans
I can't see an-y-thing.
Trpt.1
Offstage Brass
Trpt.2
p
Trpts. to quietly take seats with the rest of the orchestra
Hn.
Trbn.
B Trbn.
mp
p
Vln.1-4
Vla.1+2
Vc.1+2
D.B.
3
pp


Pno.
Scott
I can't see an - y - thing ei-ther; Look
Bowers
tru - gi. I feel like a crim - i - nal Start-ling you all like that.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1-4
Vla.1+2
Vc.1


Scott
care - ful - ly, Bow - ers. If this is Am - und - sen...
Oates
Cairn or no cairn
Bowers
It's so con - fu - sing, all these waves of snow. I wish the light were clear-rer; but it's not a cairn.
Trpt.1
Trpt.2
Hn.
Trbn.
B Trbn.
Vln.1-4
Vla.1+2
Vc.1+2


56
Timpani
Perc.
(in p)
Pno.
(in p)
Oates
The Nors-kies will beat us.
Wilson
You can't see an-y-thing! It's not a cairn, and if it is, it does n't
Evans
I be-lieve I can see it. What will we do if it is?
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1-4
Vla.1+2
Vc.1+2
D.B


70
Perc.
Pno.
Scott
f
Let's
Wilson
mat-ter
Bowers
It's noth-ing I should-n't have spo-ken. I a-pol-o-gise. - The winds heaped up the snow a bit more than u-su-al. That's all it can be.
Trpt.1
Trpt.2
Hn.
Trbn.
B Trbn.
Vln.1-4
Vla.1+2
Vc.1
D.B.
mf p mf p mf p mf p
mf p mf p mf p mf p


74
Perc.
mf mp
mf mp
mf mp
mf mp
mf mp
Pno.
mf mp
mf mp
mf mp
mf mp
mf mp
Scott
3
3
march. And haul, men, haul; What - e - ver - it is we'll find out soon e - nough, And if it's the worst I want to get it
Trpt.1
Trpt.2
Hn.
mf
Trbn.
B Trbn.
Vln.1-4
Vla.1+2
mf
Vc.1
mf p mf p mf p mf p mf p
D.B.
mf p mf p mf p mf p mf p

57 ca 22"

79

Perc.

Pno.

Scott

o - ver.

[*whispered*]

What do you mean? What's black in the snow?
What can you see?

[*whispered*]

Bowers

There's something there I can see. I have to tell you.
There's something black in the snow.

Trpt.1

Trpt.2

Hn.

Trbn.

B Trbn.

Vln.1-4

sul A

Vln.2

sul D

Vln.3

Vln.4

sul pont.

Vla.1+2

Vla.2

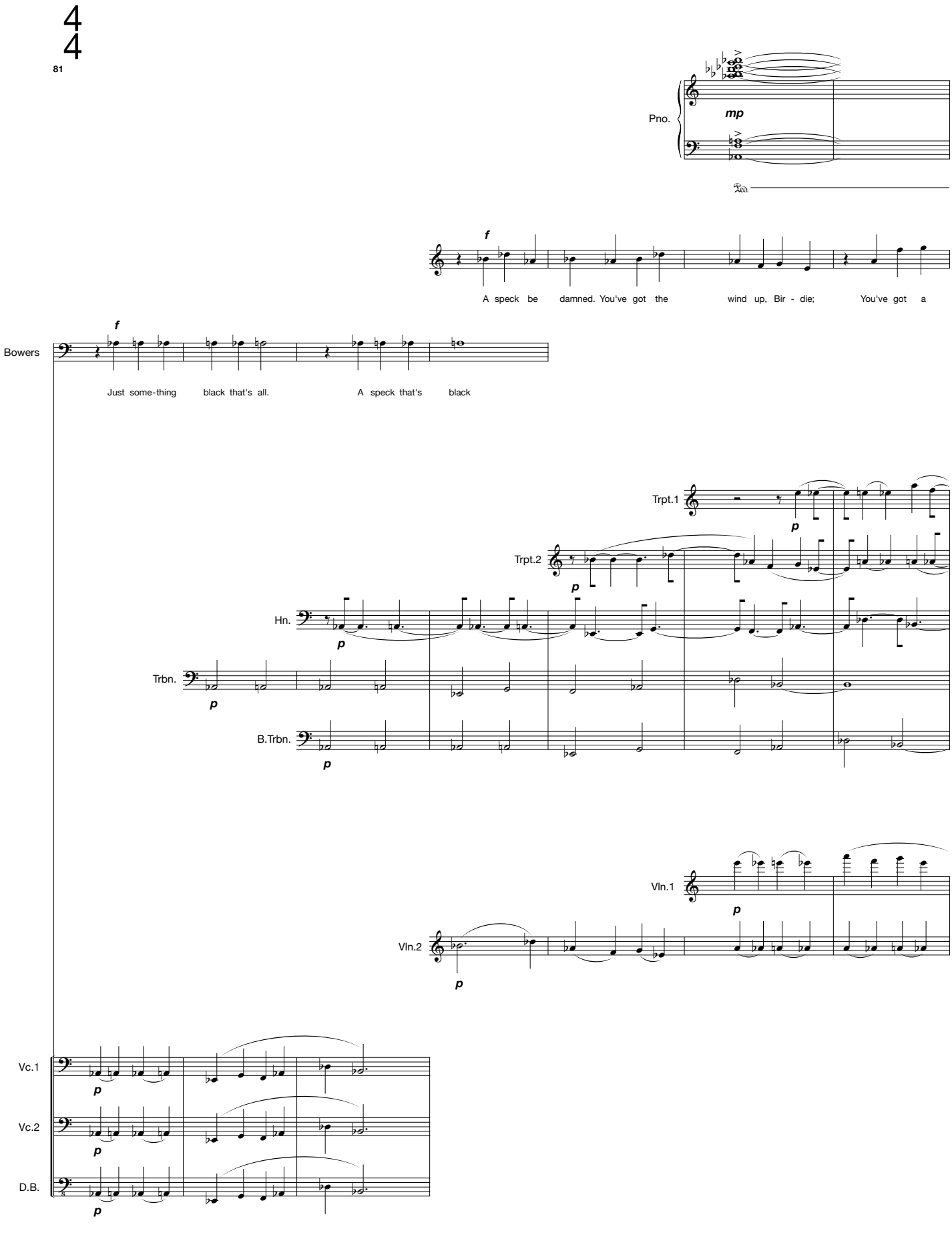
sul pont.

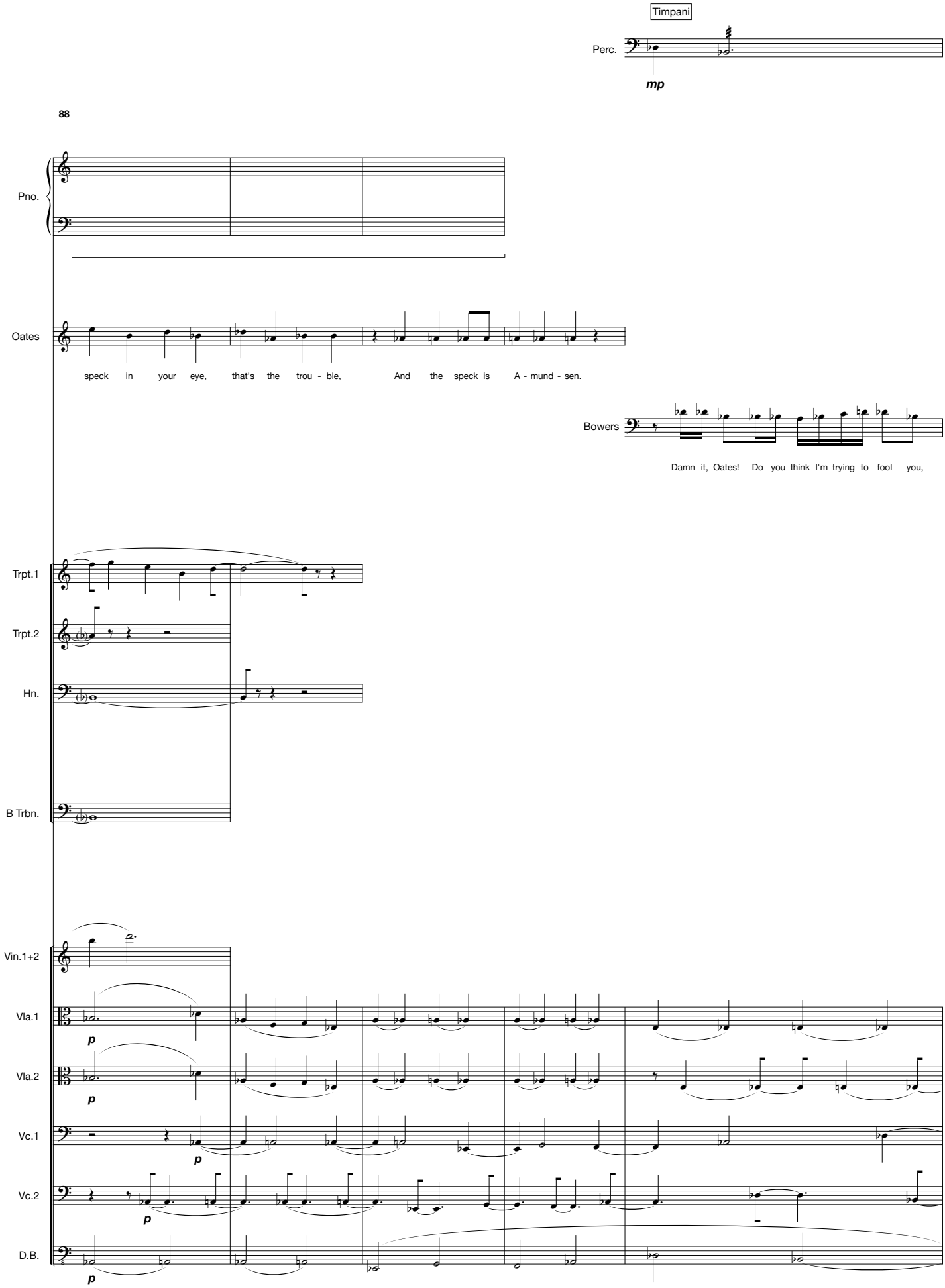
Vc.1+2

sul D

Vc.2

D.B.


4
4
81
Pno.
mp
f
A speck be damned. You've got the wind up, Bir - die; You've got a
Bowers
f
Just some-thing black that's all. A speck that's black
Trpt.1
p
Trpt.2
p
Hn.
p
Trbn.
p
B.Trbn.
p
Vln.1
p
Vln.2
p
Vc.1
p
Vc.2
p
D.B.
p


Timpani
Perc.
mp
88
Pno.
Oates
speck in your eye, that's the trou - ble, And the speck is A - mund - sen.
Bowers
Damn it, Oates! Do you think I'm trying to fool you,
Trpt.1
Trpt.2
Hn.
B Trbn.
Vin.1+2
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
p

93

Timpani

Perc.

*(in **p**)*

Wilson

Stea - dy, Bir - die.

Bowers

Do you think I'd be like - ly to speak if I was-n't cer-tain! Sor-ry. This is-n't a time to quar-rel. I'm sor - ry. That I would-n't

Vla.1

Vla.2

Vc.1

Vc.2

D.B.

98

Perc.

Bowers

like to tear my eyes out, there's some-thing black a - way a - head to the right. Look hard

Evans

[spoken]
I'm looking. But all I can see is the bloody snow.

Well I don't see it.

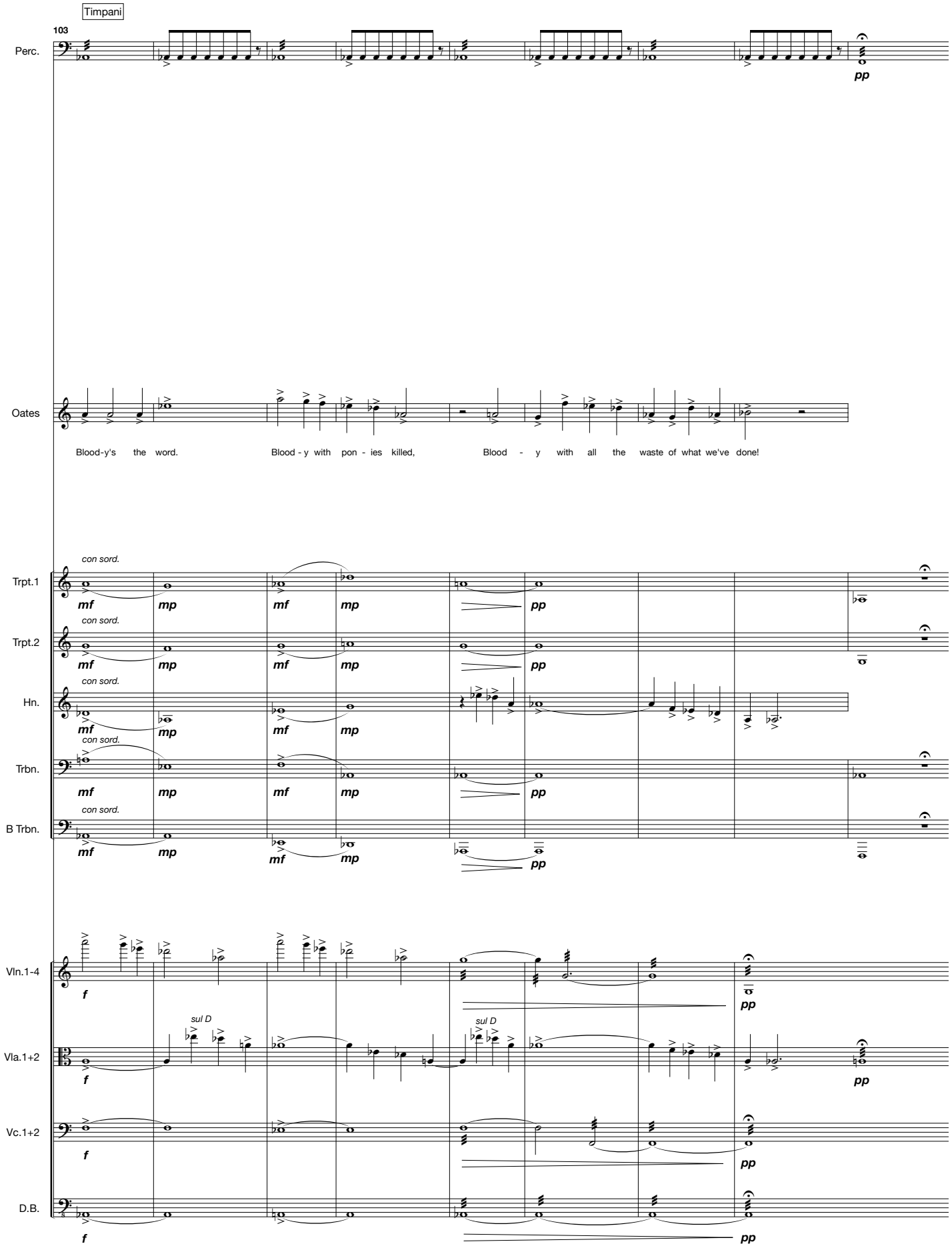
Vla.1

Vla.2

Vc.1

Vc.2

D.B.


Timpani
103
Perc.
pp
Oates
Blood-y's the word.
Blood - y with pon - ies killed,
Blood - y with all the waste of what we've done!
Trpt.1
Trpt.2
Hn.
Trbn.
B Trbn.
con sord.
mf
mp
pp
Vln.1-4
Vla.1+2
Vc.1+2
D.B.
f
sul D

Timpani

Perc.

Scott

[spoken]

Yes, I can see it. I don't like the look of it.

Oates

[spoken]

There aren't any rocks.

[spoken]

There aren't any birds, curse you.

Evans

[spoken]

Couldn't it be a rock?

[spoken]

Then a bird or something.

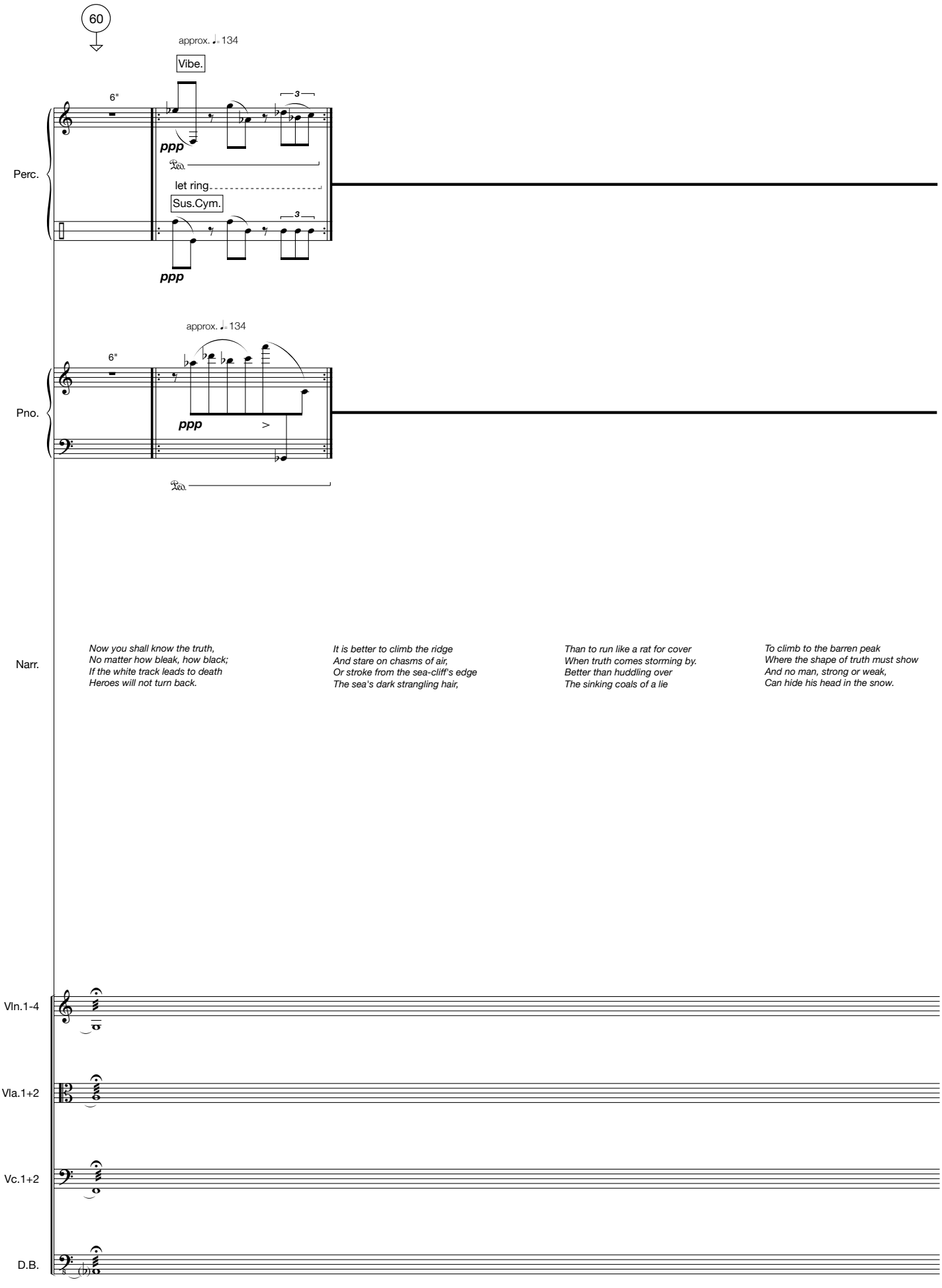
Vln.1-4

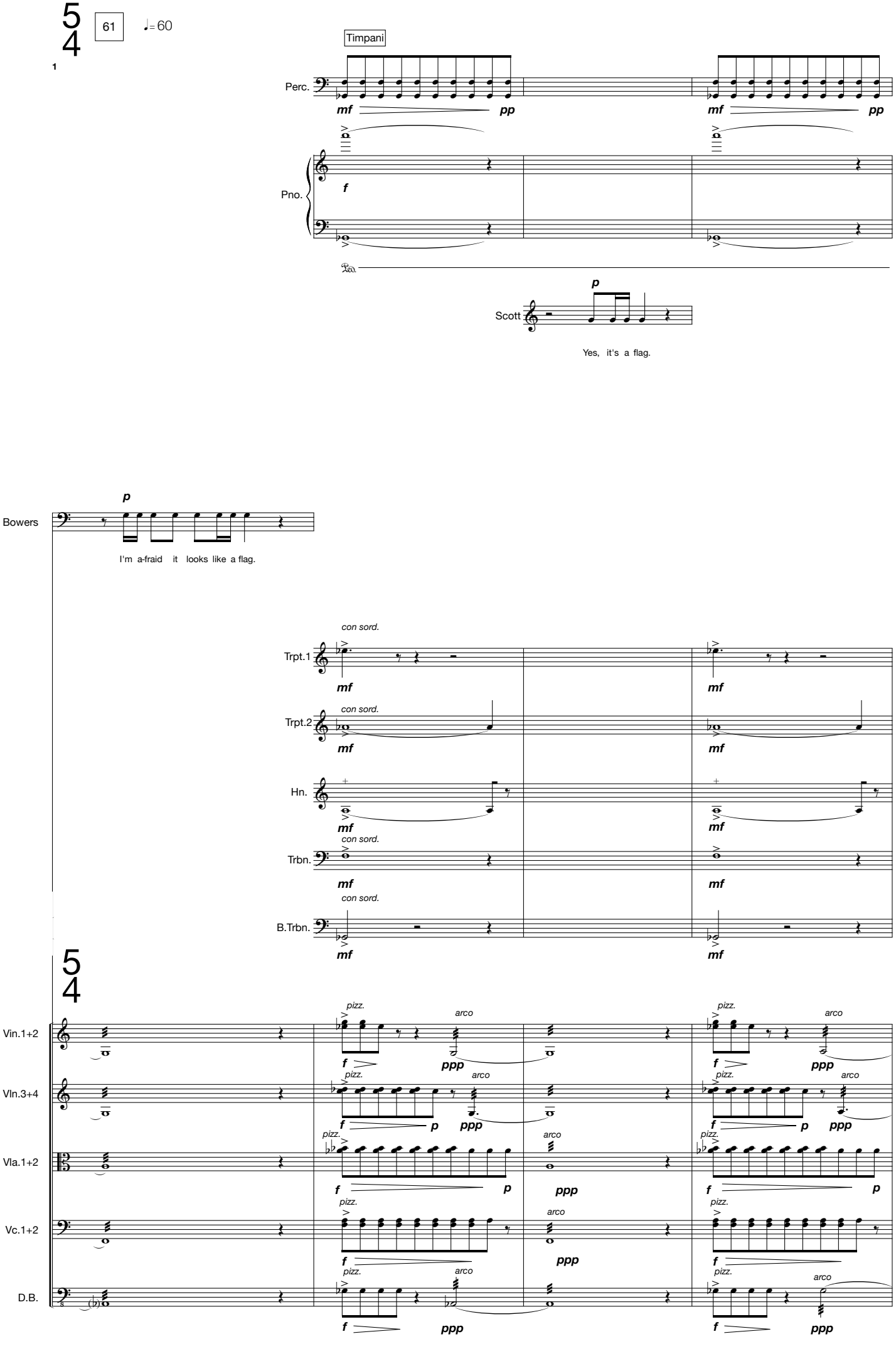
Vla.1+2

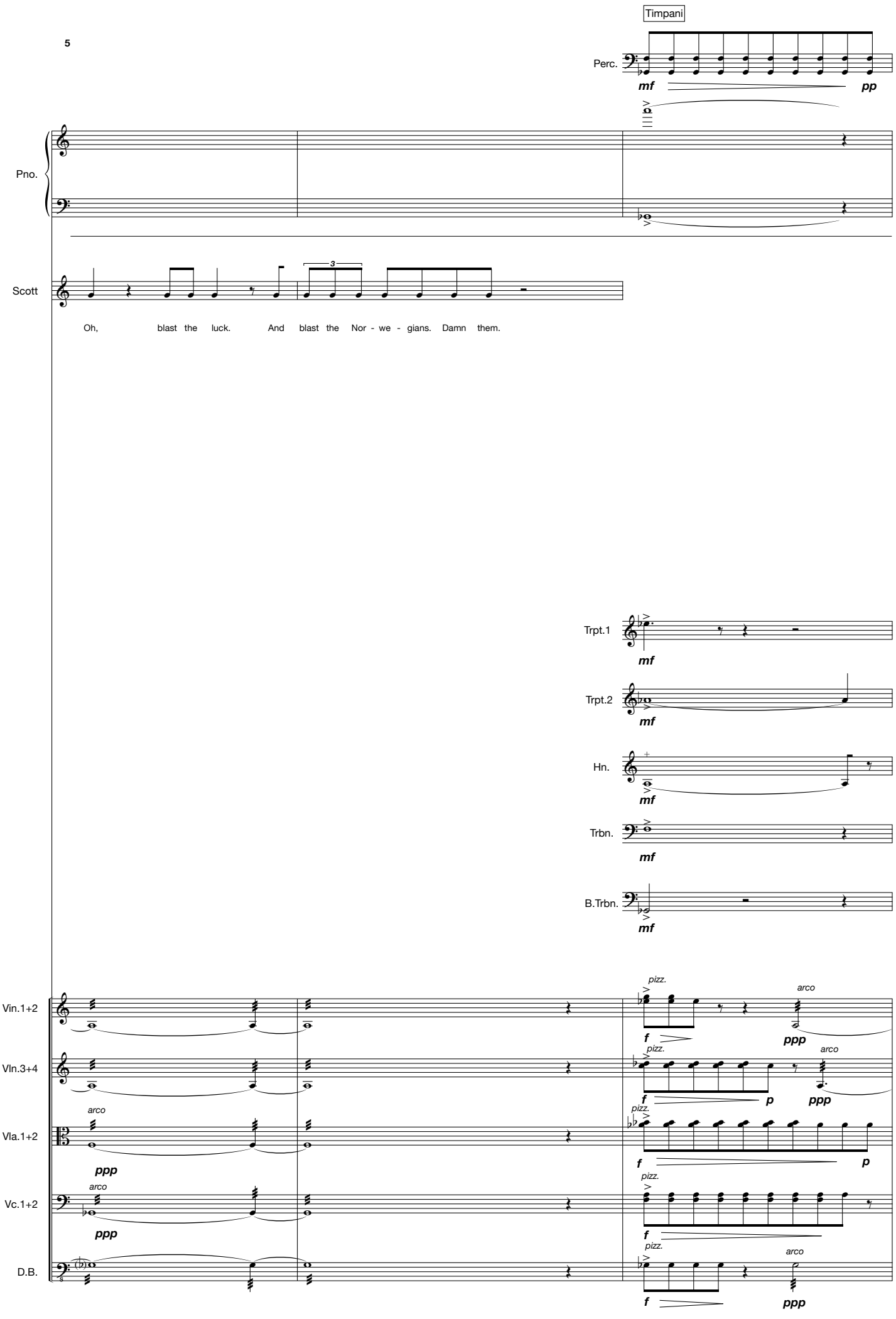
Vc.1+2

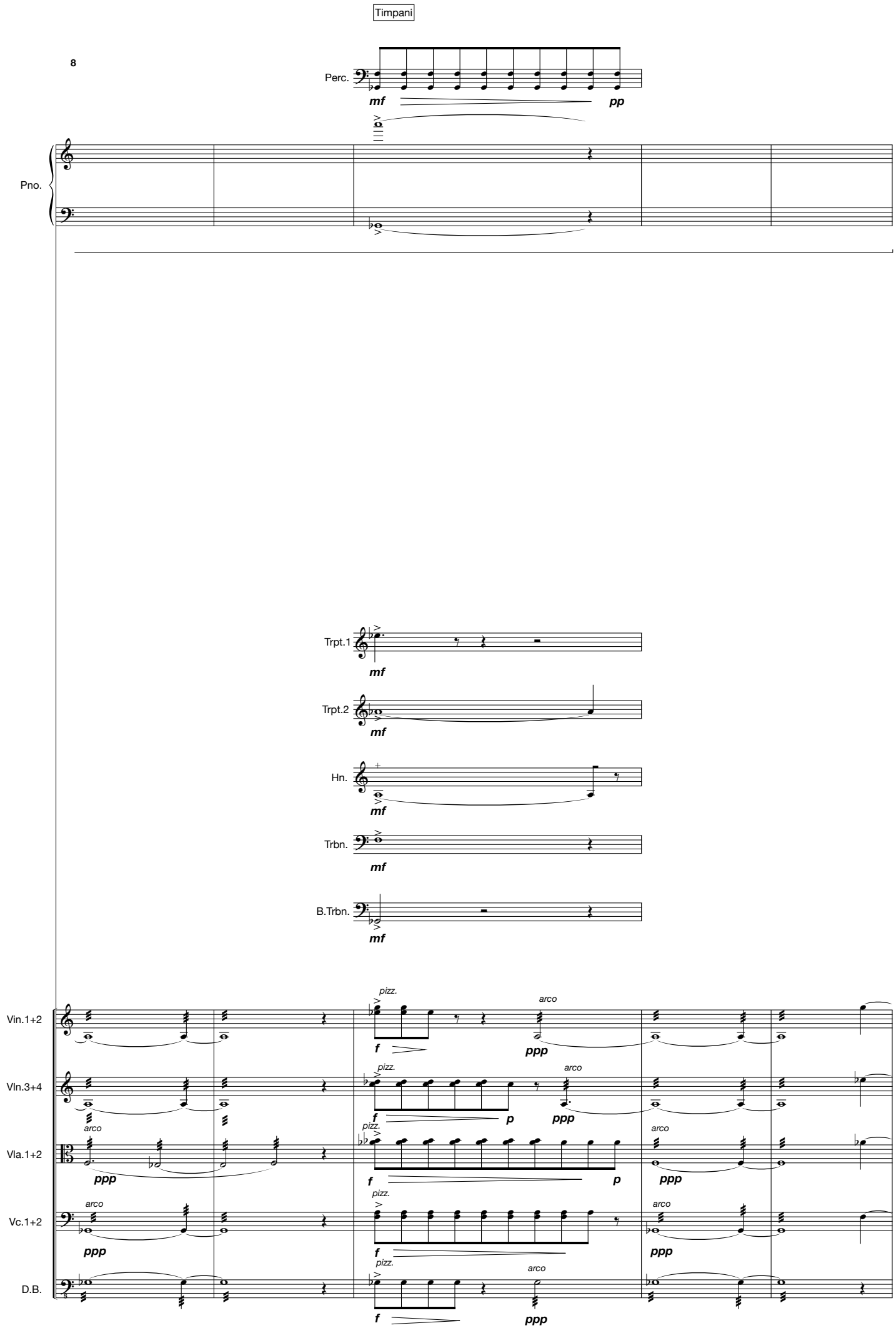
D.B.

Scene 6 - Beaten to the Pole




61
♩= 60
Timpani
Perc.
Pno.
Scott
Yes, it's a flag.
Bowers
I'm a-fraid it looks like a flag.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
con sord.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
pizz.
arco


5
Timpani
Perc.
mf
pp
Pno.
Scott
3
Oh, blast the luck. And blast the Nor - we - gians. Damn them.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
arco
pizz.
ppp
f
p


Timpani
8
Perc.
mf
pp
Pno.
Trpt.1
mf
Trpt.2
mf
Hn.
mf
Trbn.
mf
B.Trbn.
mf
Vin.1+2
pizz.
f
arco
ppp
Vln.3+4
pizz.
f
p
arco
ppp
Vla.1+2
arco
ppp
pizz.
f
p
arco
ppp
Vc.1+2
arco
ppp
pizz.
f
arco
ppp
D.B.
pizz.
f
arco
ppp

62 ♩=40

13

Pno. *ppp*

Wilson *mp*

What if they're still a-bout? How strange it would be A mir-a-cle, rea-lly, to meet them here at the Pole. It's ex-cit-ing to think

Vln.1 *ppp*

Vln.2 *ppp*

Vln.3 *ppp*

Vln.4 *ppp*

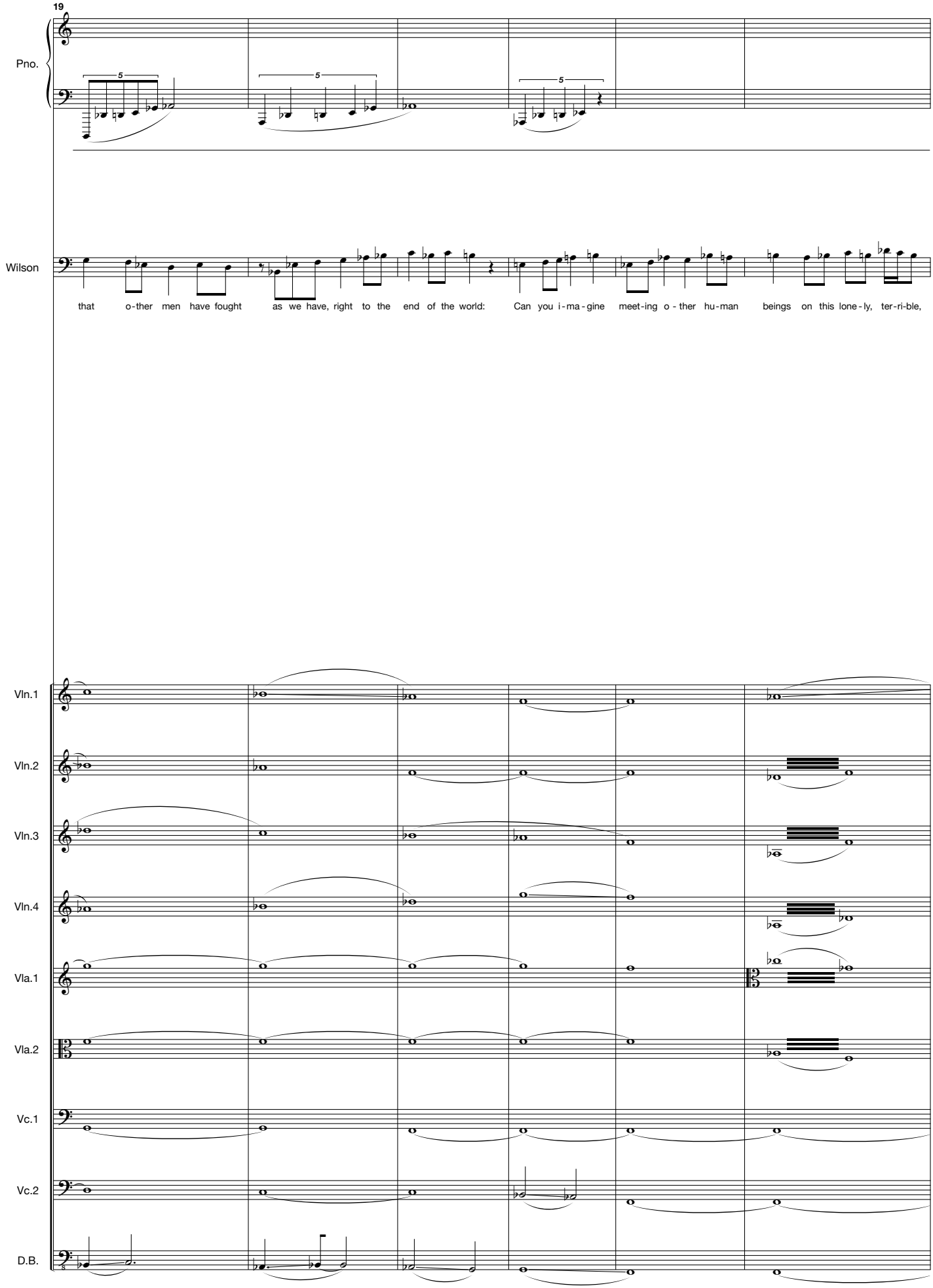
Vla.1 *ppp*

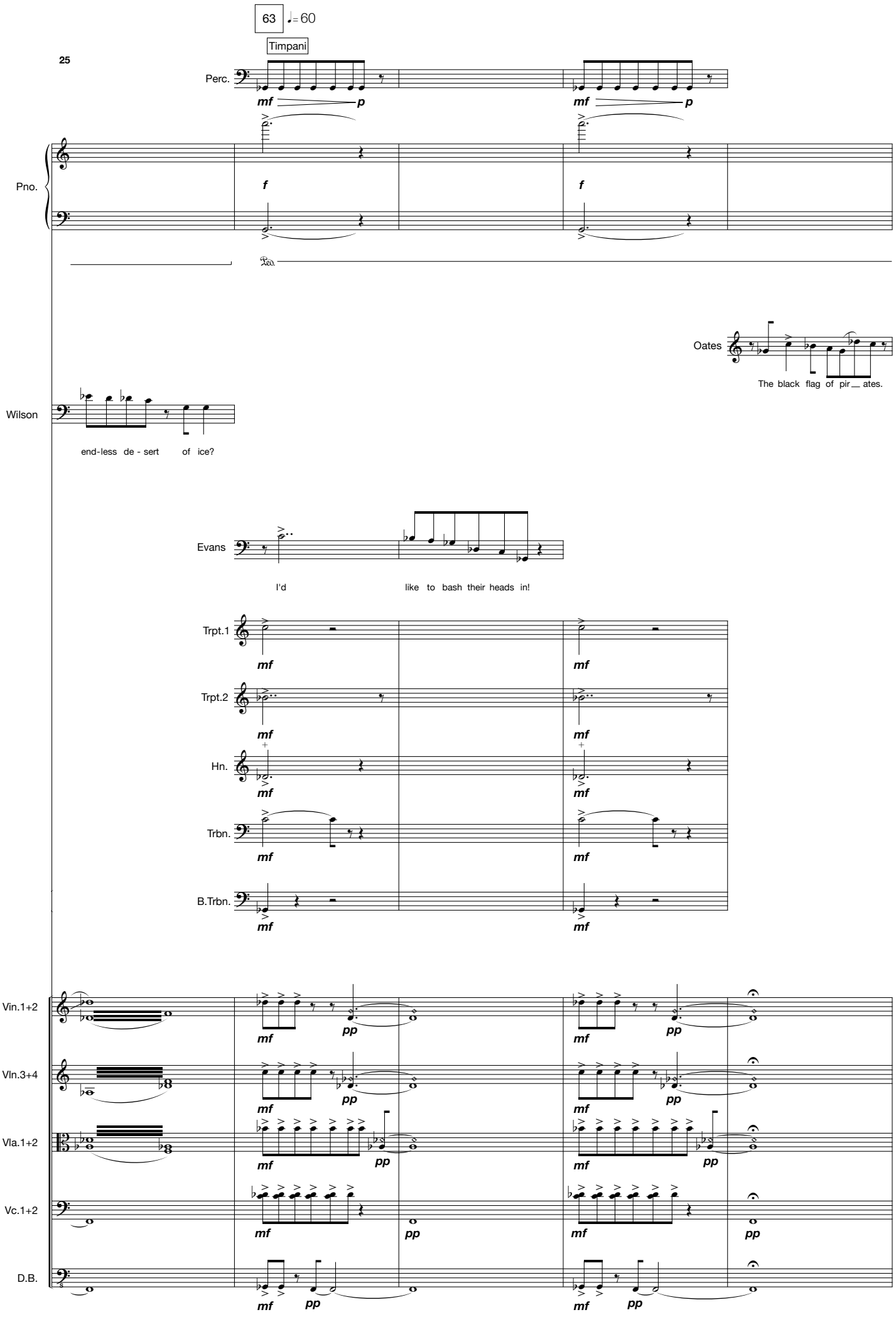
Vla.2 *ppp*

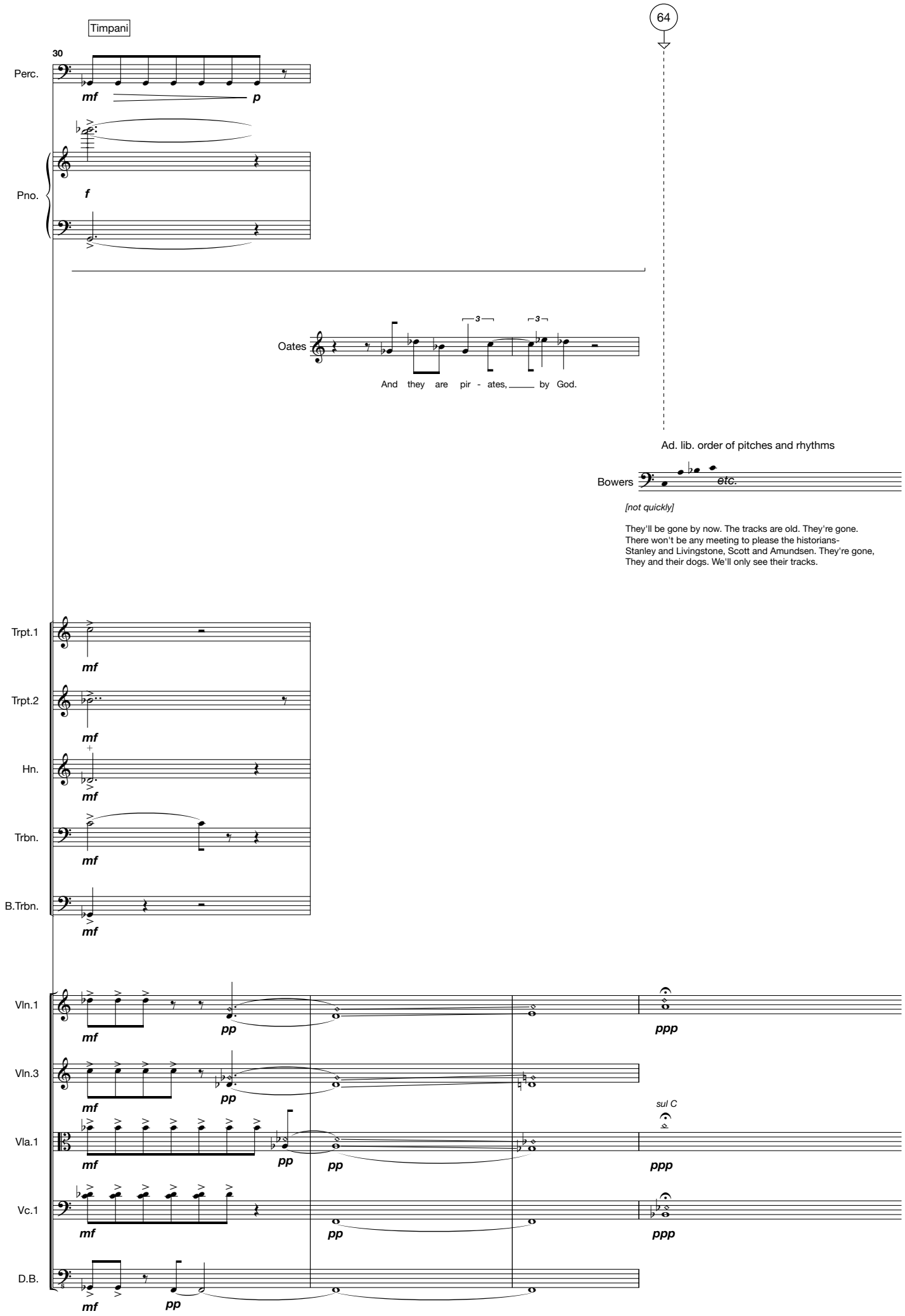
Vc.1 *ppp*

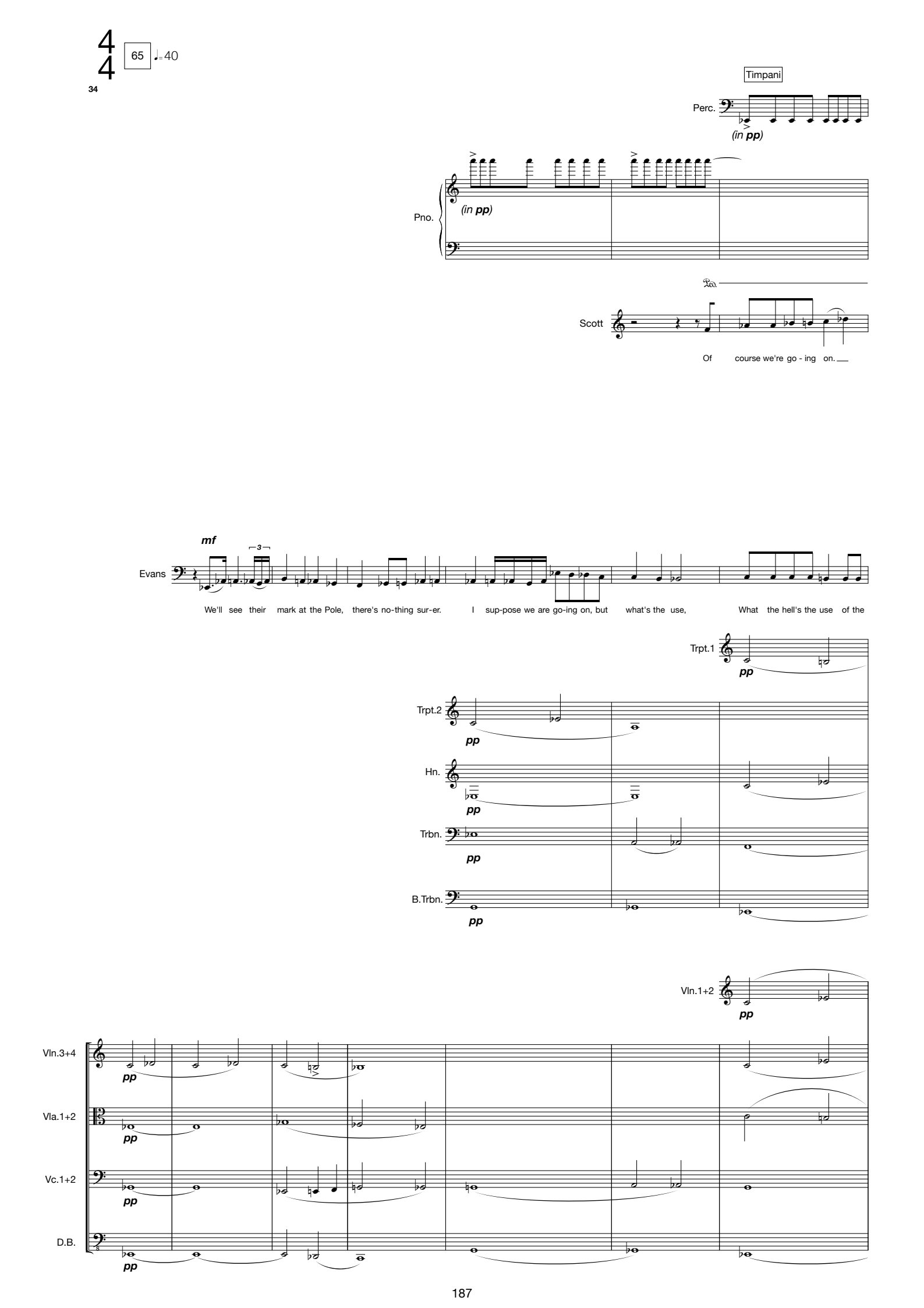
Vc.2 *ppp*

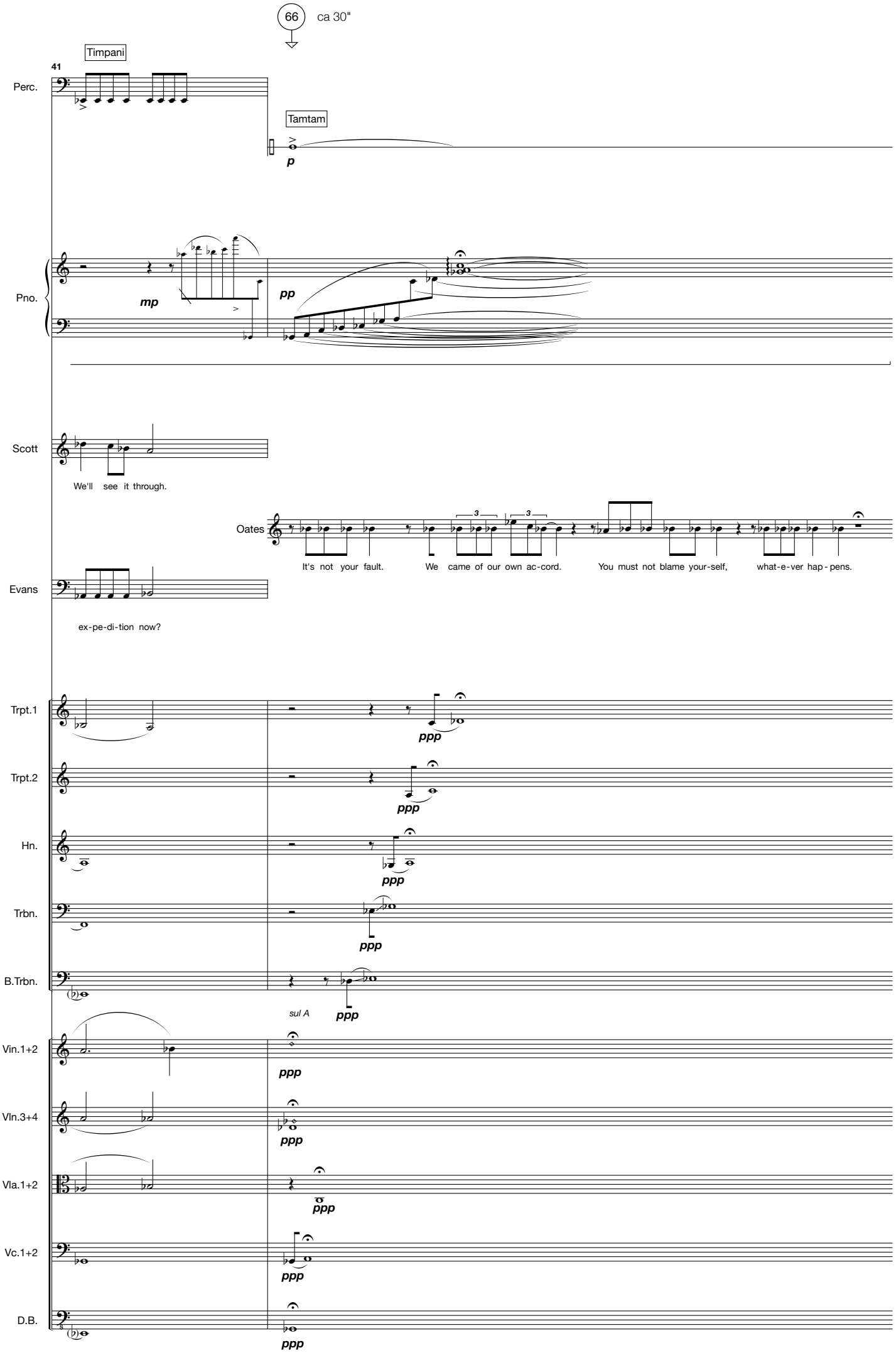
D.B. *pp*

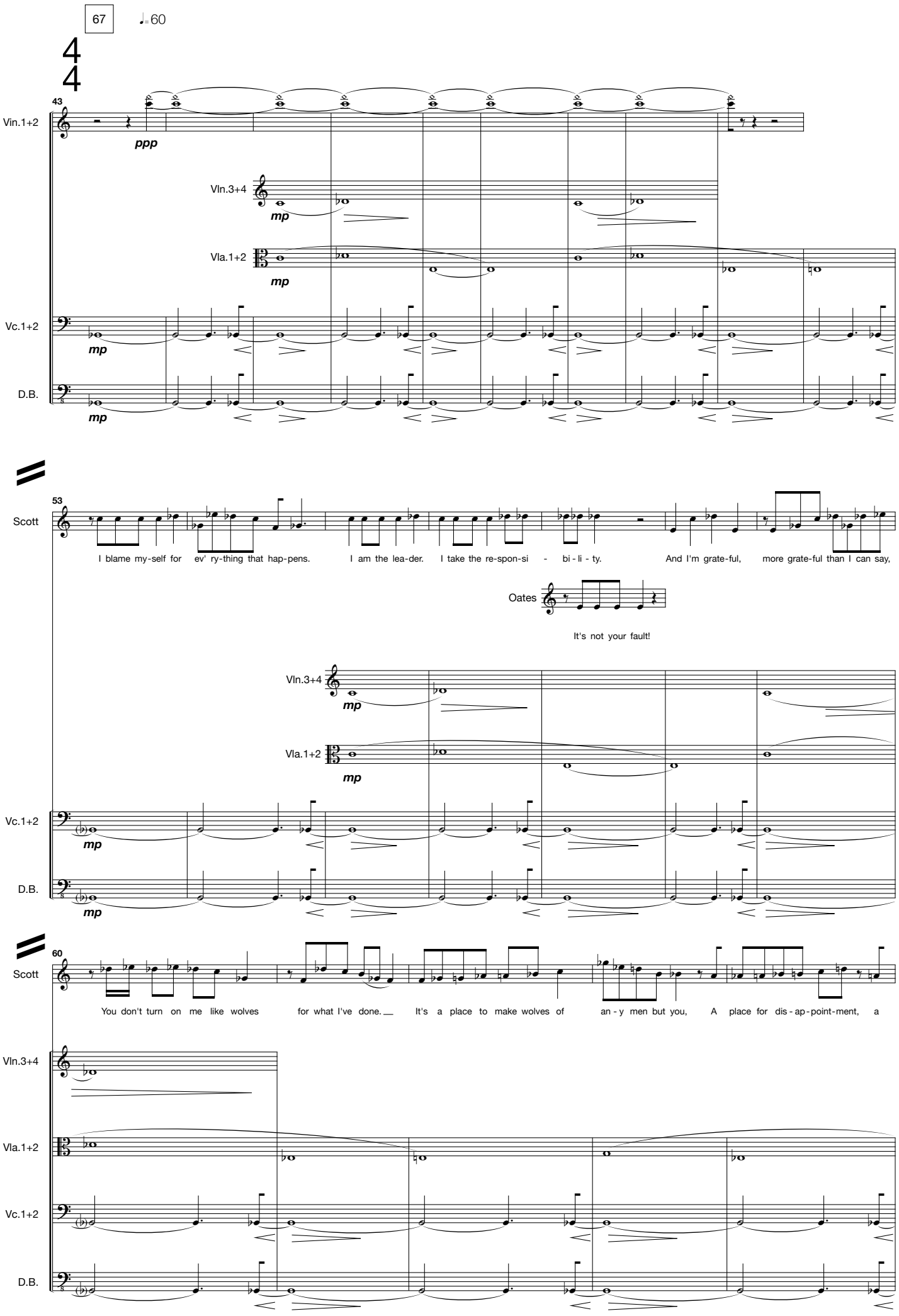

19
Pno.
Wilson
that o-ther men have fought as we have, right to the end of the world: Can you i-ma-gine meet-ing o-ther hu-man beings on this lone-ly, ter-ri-ble,
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

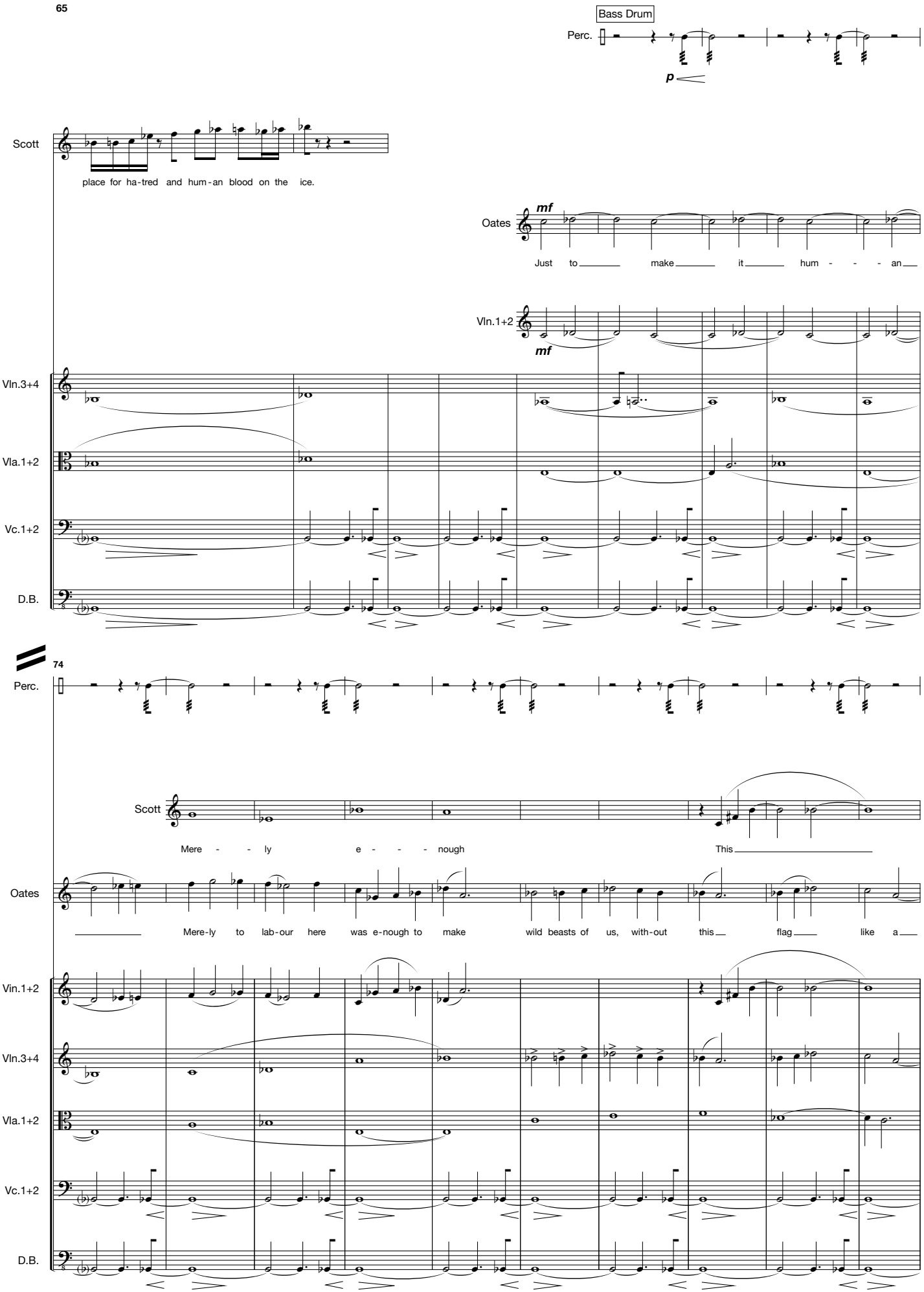

63
♩= 60
Timpani
25
Perc.
mf
p
Pno.
f
Oates
The black flag of pir__ ates.
Wilson
end-less de - sert of ice?
Evans
I'd like to bash their heads in!
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
pp

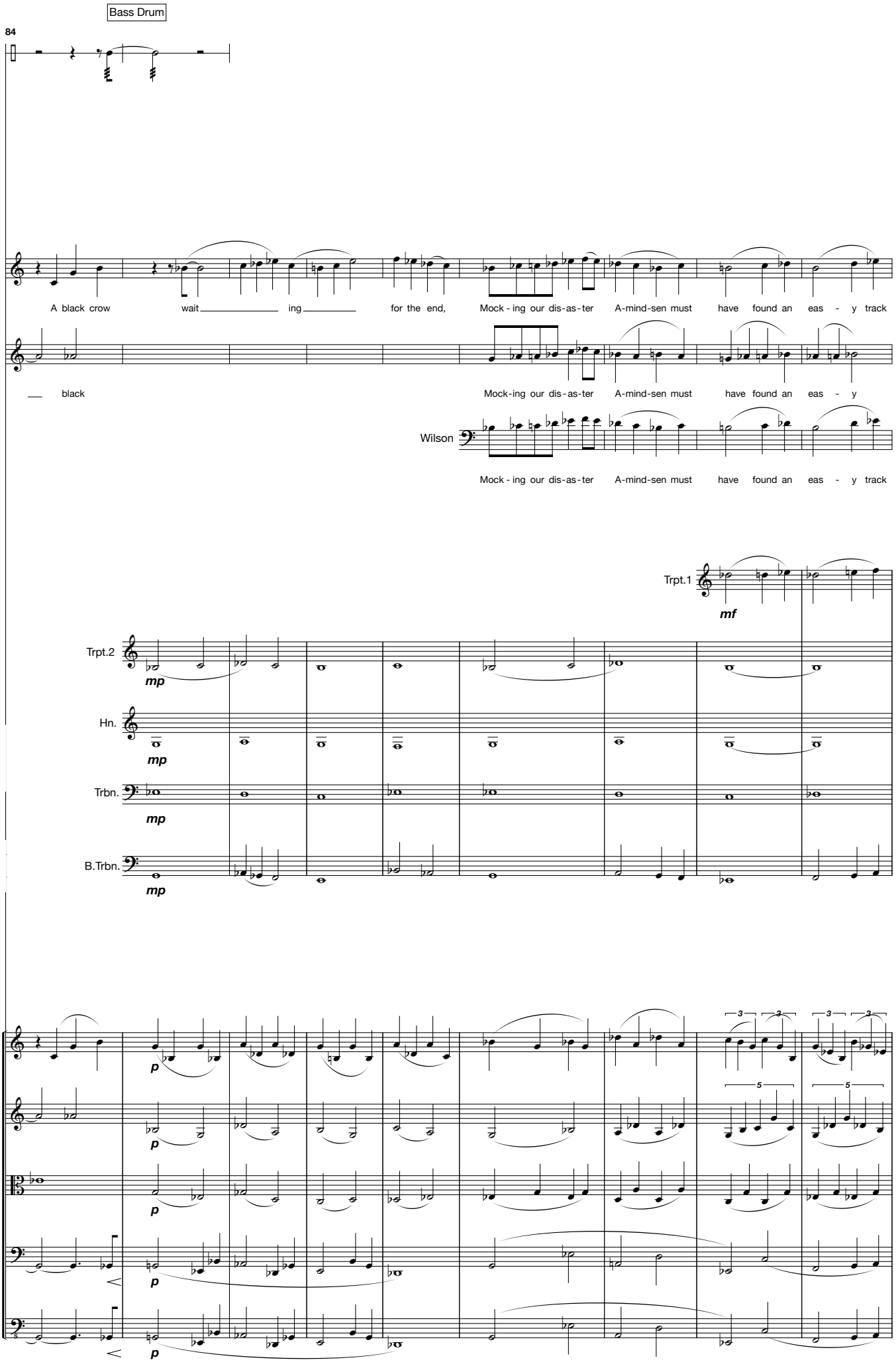

Timpani
30
64
Perc.
mf
p
Pno.
f
Oates
3
3
And they are pir - ates, by God.
Ad. lib. order of pitches and rhythms
Bowers
etc.
[not quickly]
They'll be gone by now. The tracks are old. They're gone.
There won't be any meeting to please the historians-
Stanley and Livingstone, Scott and Amundsen. They're gone,
They and their dogs. We'll only see their tracks.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.3
Vla.1
Vc.1
D.B.
pp
ppp
sul C

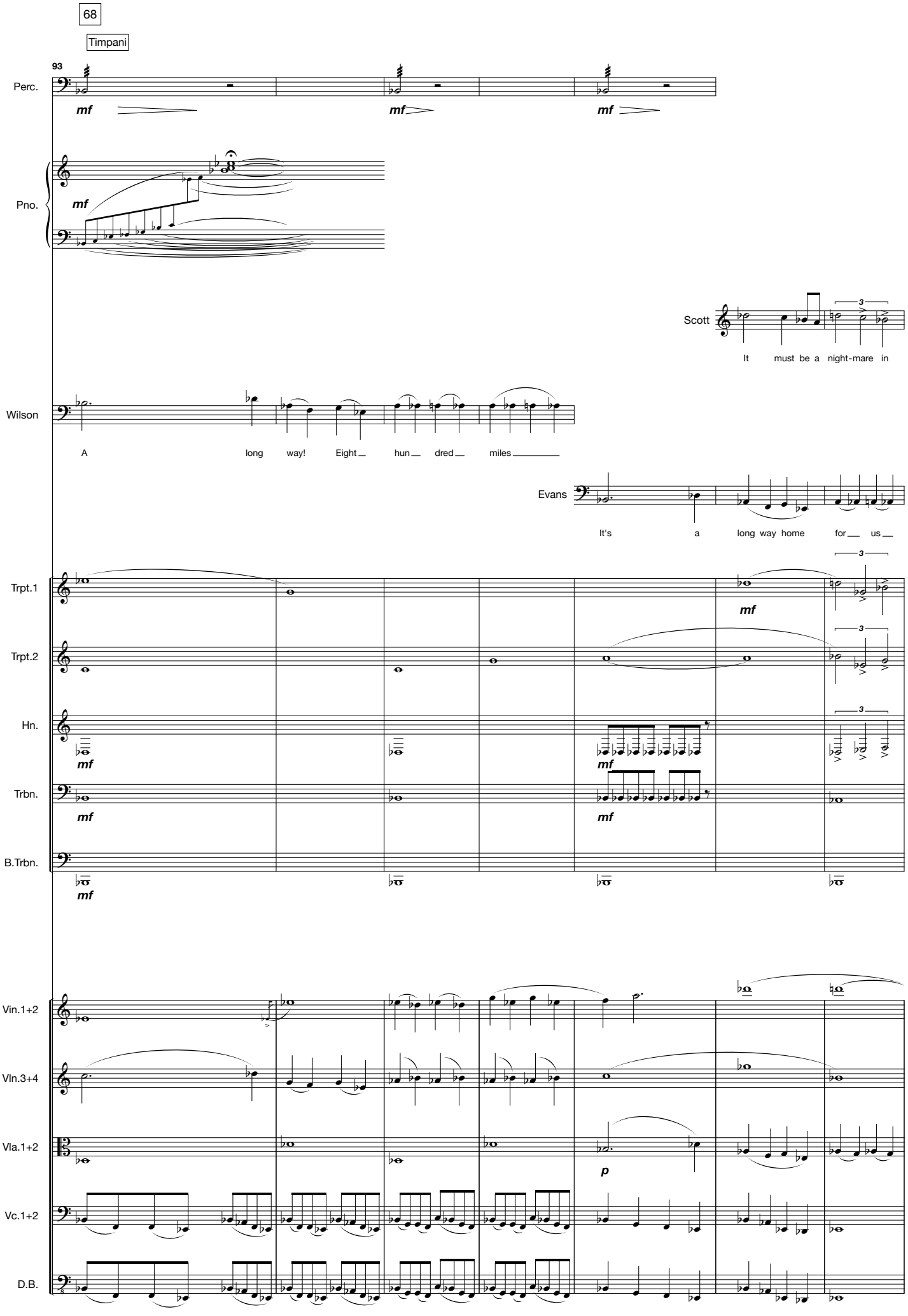

34
65 ♩= 40
Timpani
Perc.
(in pp)
Pno.
(in pp)
Scott
Of course we're go - ing on.
mf
Evans
We'll see their mark at the Pole, there's no-thing sur-er. I sup-pose we are go-ing on, but what's the use, What the hell's the use of the
Trpt.1
pp
Trpt.2
pp
Hn.
pp
Trbn.
pp
B.Trbn.
pp
Vln.1+2
pp
Vln.3+4
pp
Vla.1+2
pp
Vc.1+2
pp
D.B.
pp

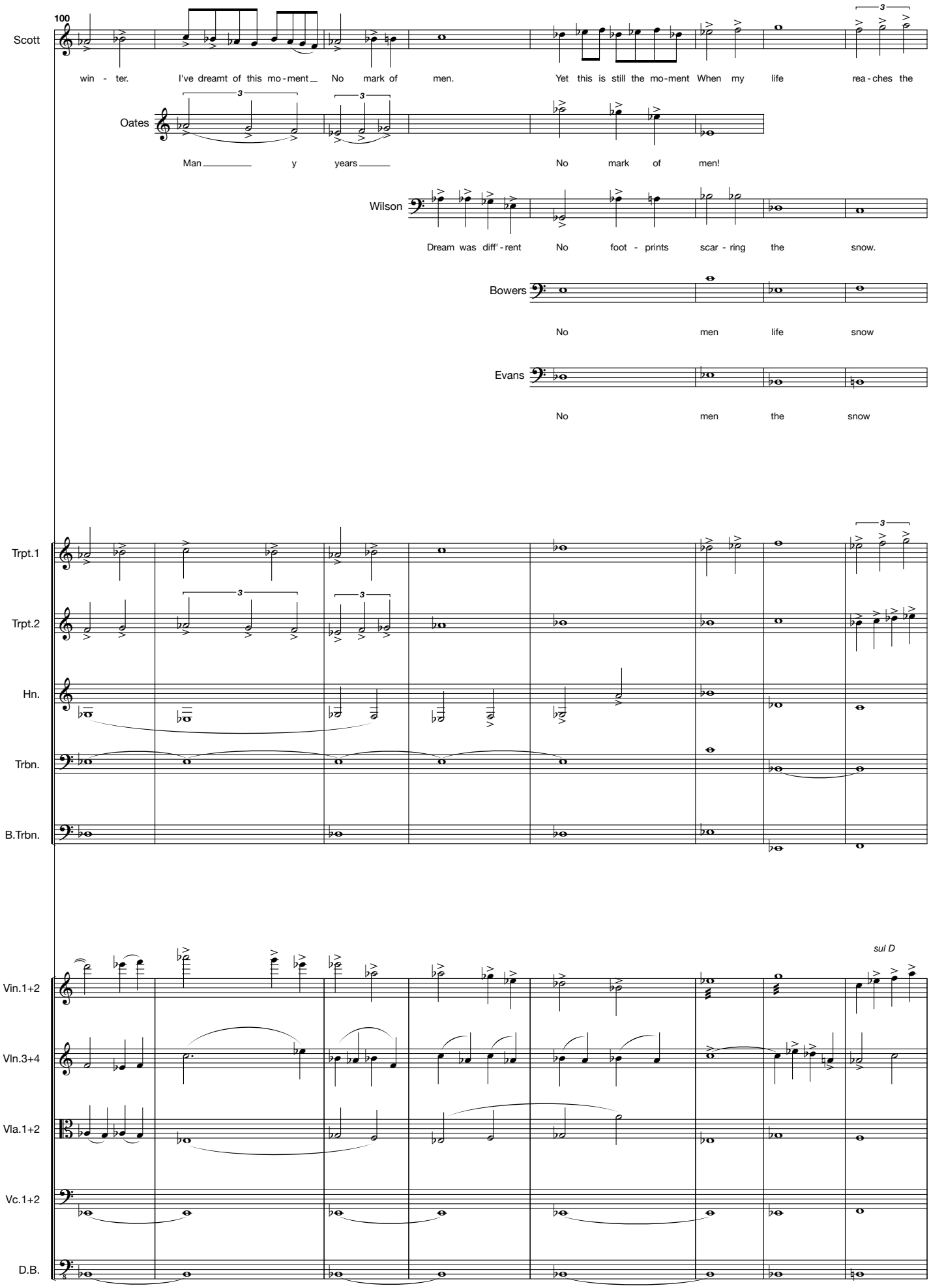

66
ca 30"
Timpani
41
Perc.
Tamtam
p
Pno.
mp
pp
Scott
We'll see it through.
Oates
It's not your fault.
We came of our own ac-cord.
You must not blame your-self,
what-e-ver hap-pens.
Evans
ex-pe-di-tion now?
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
ppp
sul A
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

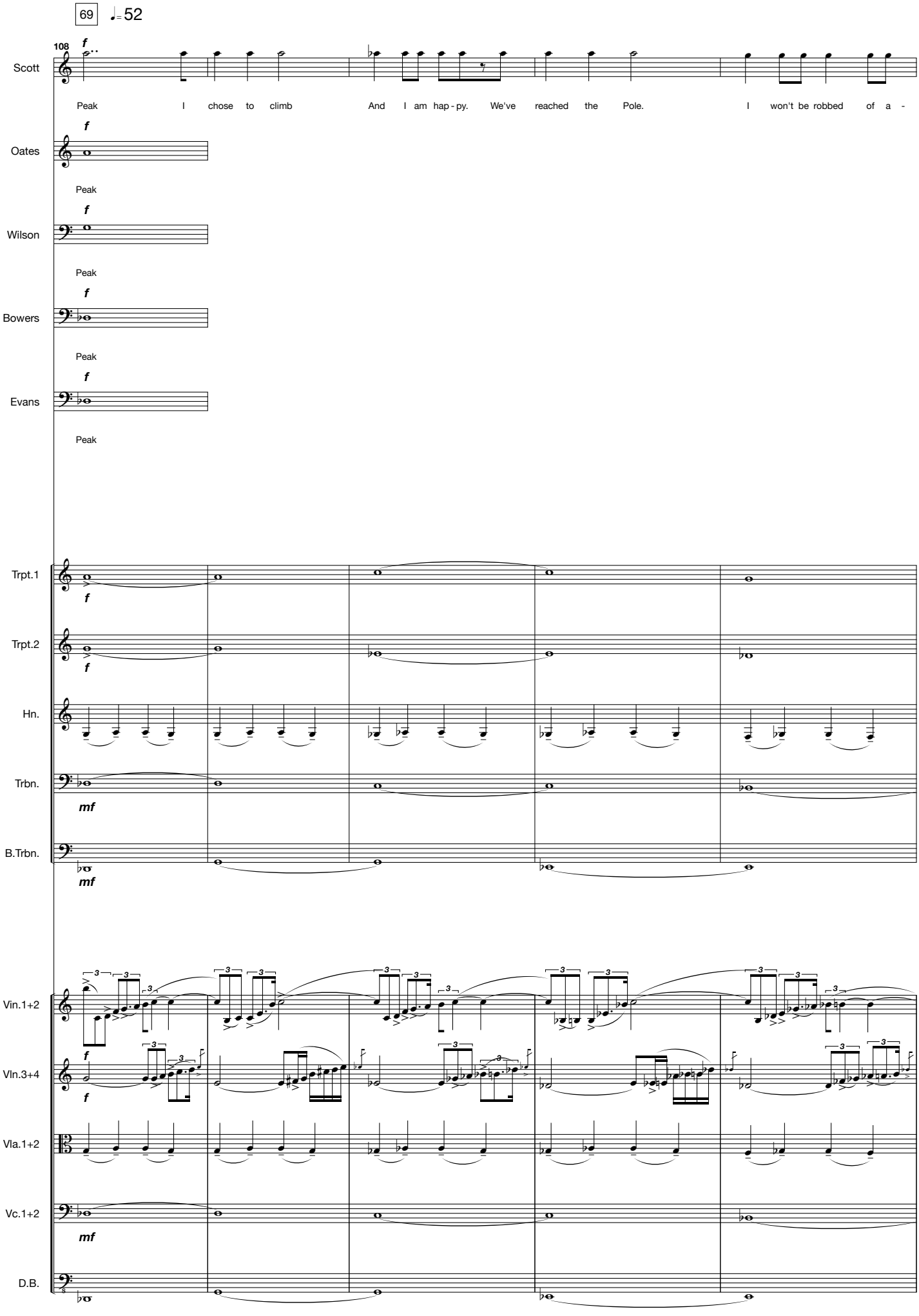

67
♩=60
4
4
43
Vln.1+2
ppp
Vln.3+4
mp
Vla.1+2
mp
Vc.1+2
mp
D.B.
mp
53
Scott
I blame my-self for ev' ry-thing that hap-pens. I am the lea-der. I take the re-spon-si - bi-li-ty. And I'm grate-ful, more grate-ful than I can say,
Oates
It's not your fault!
Vln.3+4
mp
Vla.1+2
mp
Vc.1+2
mp
D.B.
mp
60
Scott
You don't turn on me like wolves for what I've done. It's a place to make wolves of an-y men but you, A place for dis-ap-point-ment, a
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

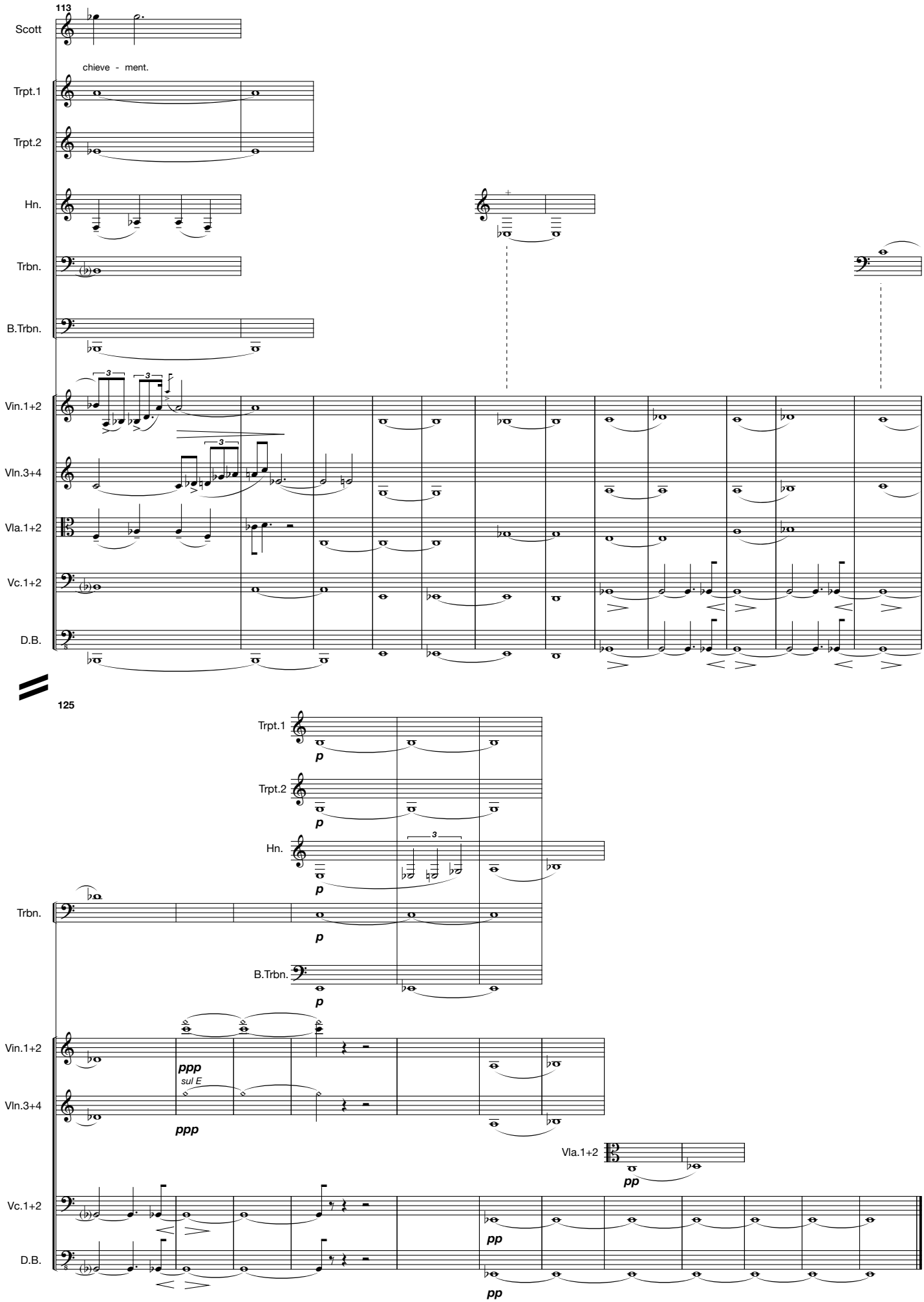

65
Bass Drum
Perc.
p
Scott
place for ha-tred and hum-an blood on the ice.
Oates
mf
Just to make it hum - - - an
Vln.1+2
mf
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
74
Perc.
Scott
Mere - - ly e - - - nough This
Oates
Mere-ly to lab-our here was e-nough to make wild beasts of us, with-out this flag like a
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.


Bass Drum
84
Perc.
Scott
A black crow wait ing for the end, Mock - ing our dis-as-ter A-mind-sen must have found an eas - y track
Oates
black Mock-ing our dis-as-ter A-mind-sen must have found an eas - y
Wilson
Mock - ing our dis-as-ter A-mind-sen must have found an eas - y track
Trpt.1
mf
Trpt.2
mp
Hn.
mp
Trbn.
mp
B.Trbn.
mp
Vin.1+2
p
Vln.3+4
p
Vla.1+2
p
Vc.1+2
p
D.B.
p

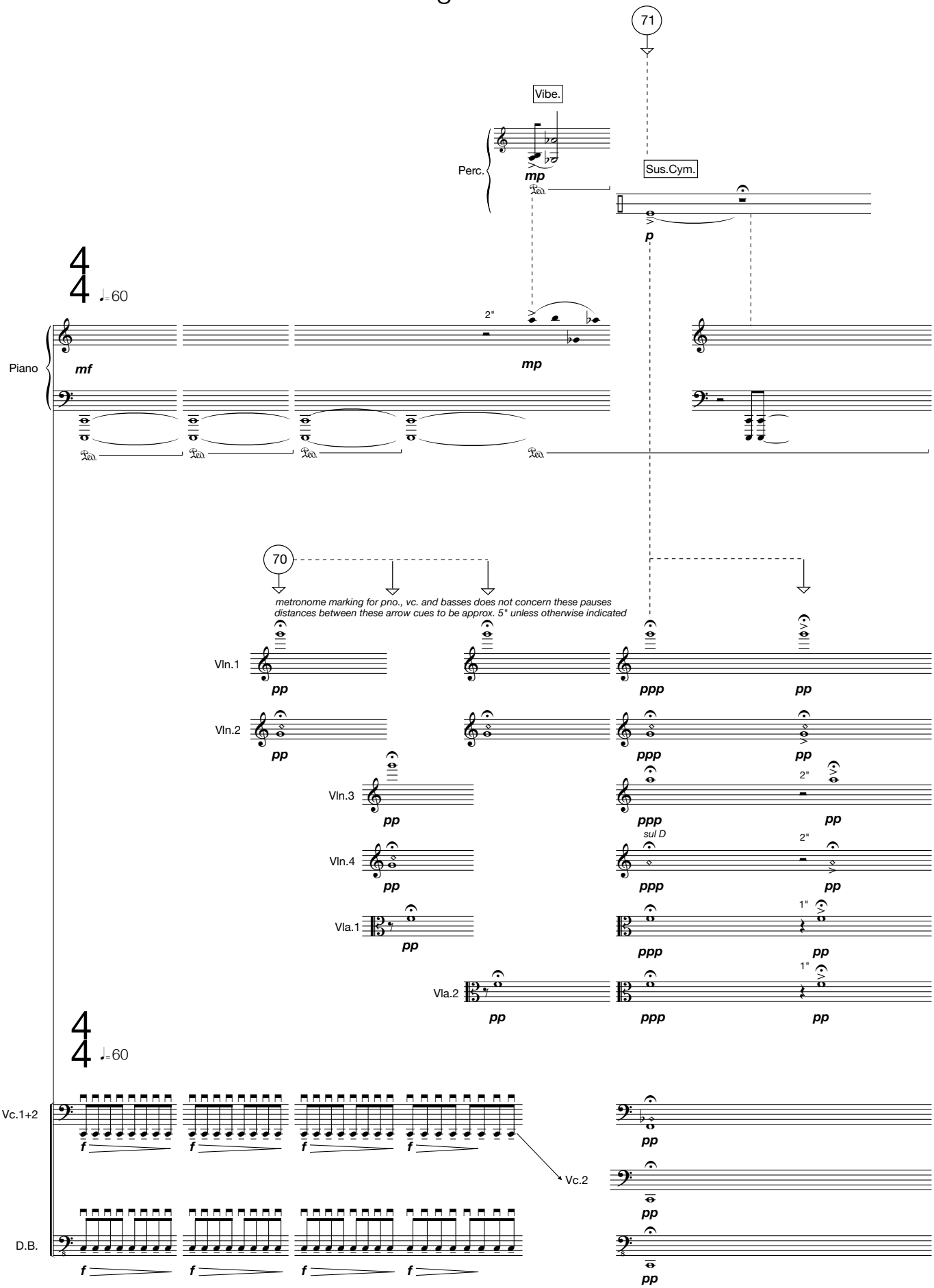

68
Timpani
93
Perc.
mf
mf
mf
Pno.
mf
Scott
It must be a night-mare in
Wilson
A long way! Eight hun dred miles
Evans
It's a long way home for us
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
mf
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
p

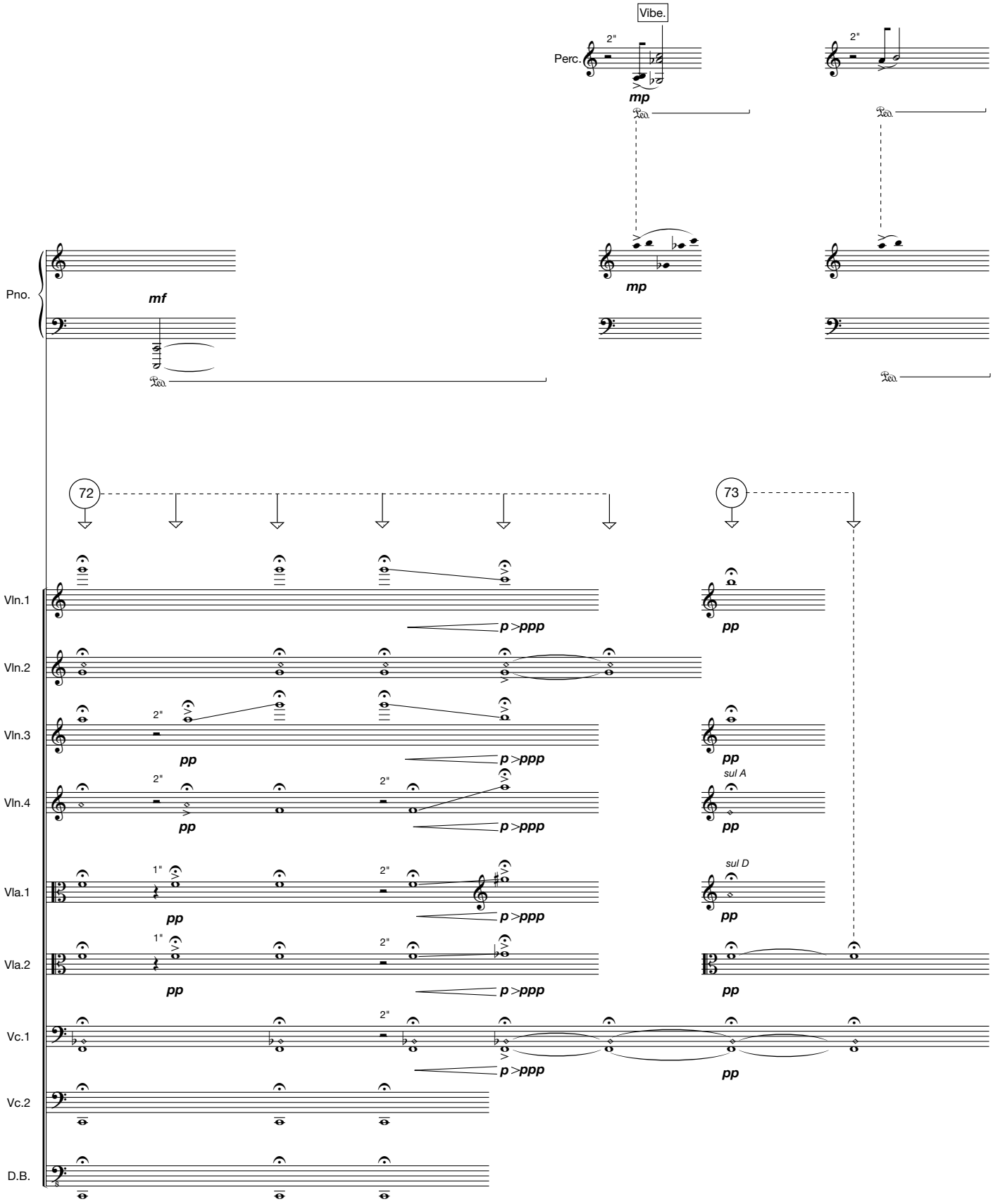

100
Scott
win - ter. I've dreamt of this mo - ment No mark of men. Yet this is still the mo - ment When my life rea - ches the
Oates
Man y years No mark of men!
Wilson
Dream was diff' - rent No foot - prints scar - ring the snow.
Bowers
No men life snow
Evans
No men the snow
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
sul D
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

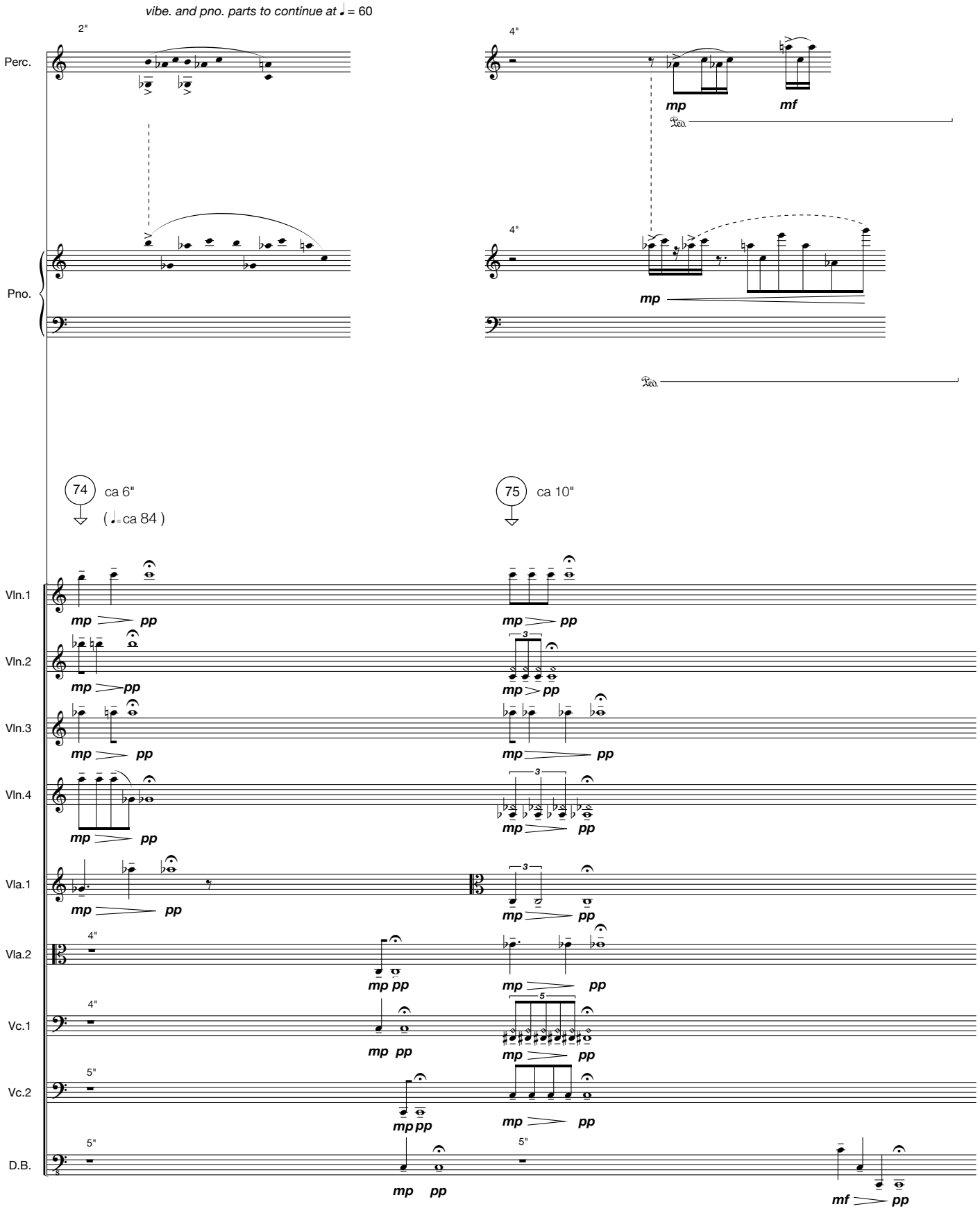

69
♩= 52
108
Scott
Peak I chose to climb And I am hap - py. We've reached the Pole. I won't be robbed of a -
Oates
Peak
Wilson
Peak
Bowers
Peak
Evans
Peak
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

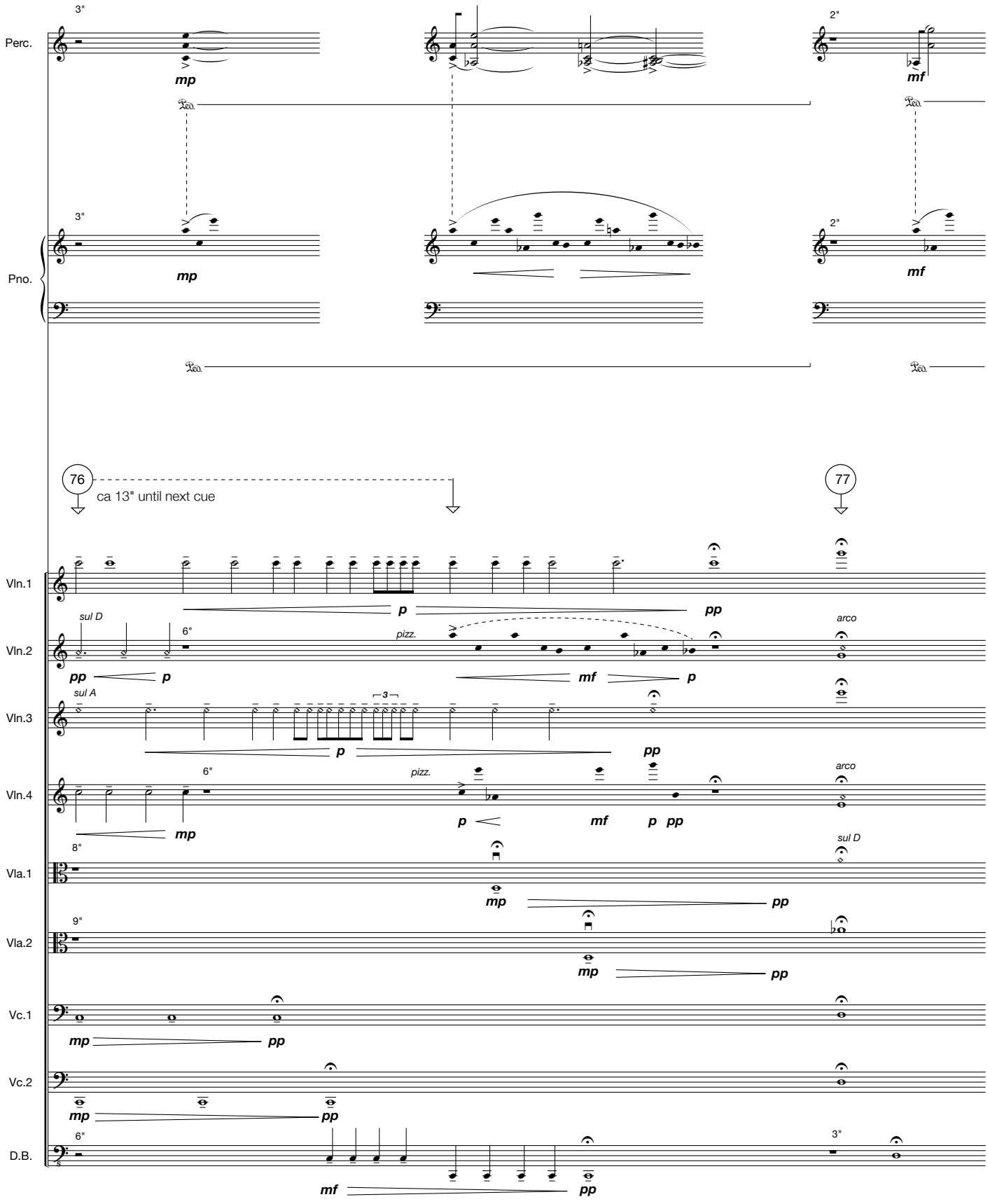

113
Scott
chieve - ment.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vin.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
125
p
ppp
sul E
pp

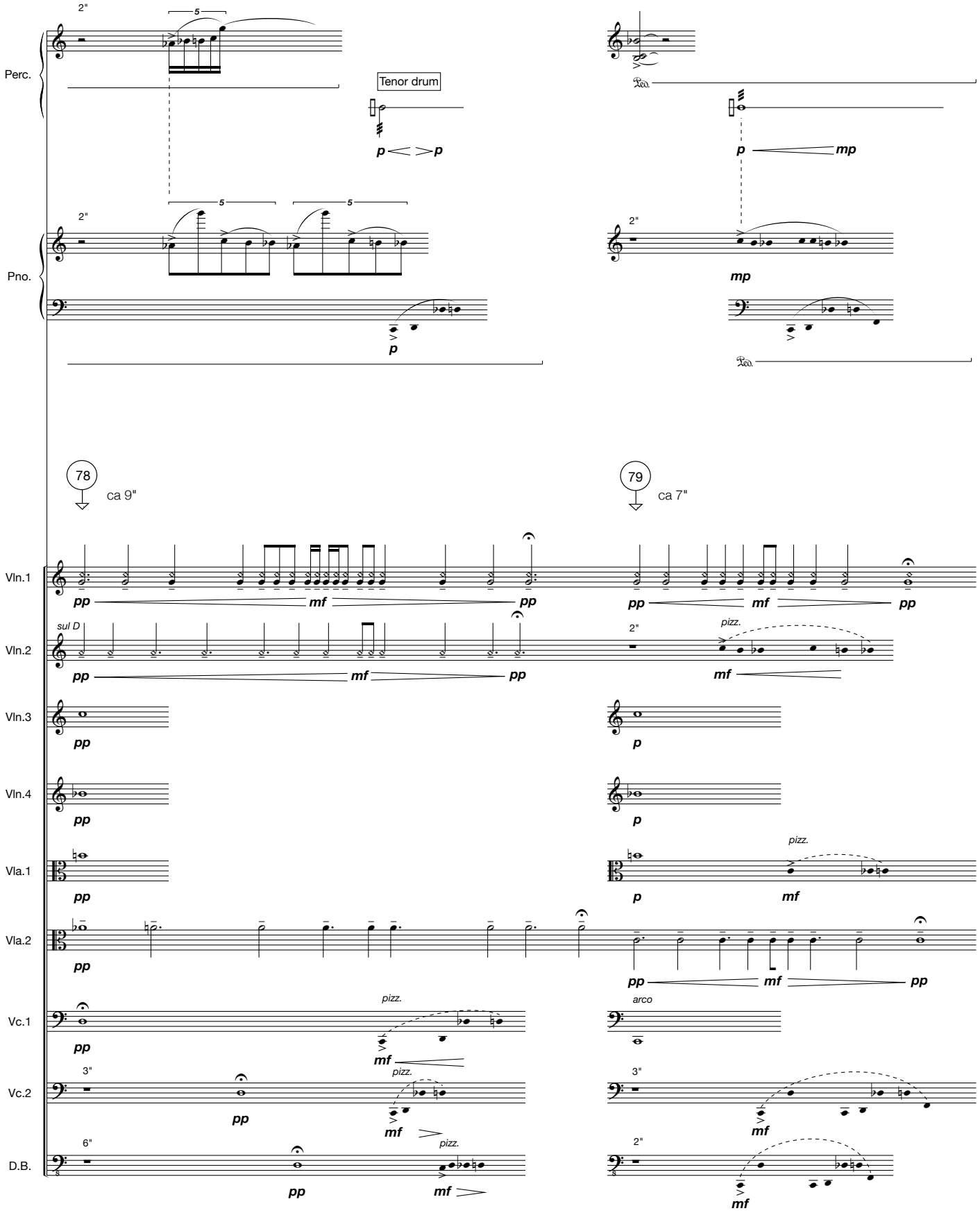
Interlude/Act.2 - Scene 7 - Turning Back

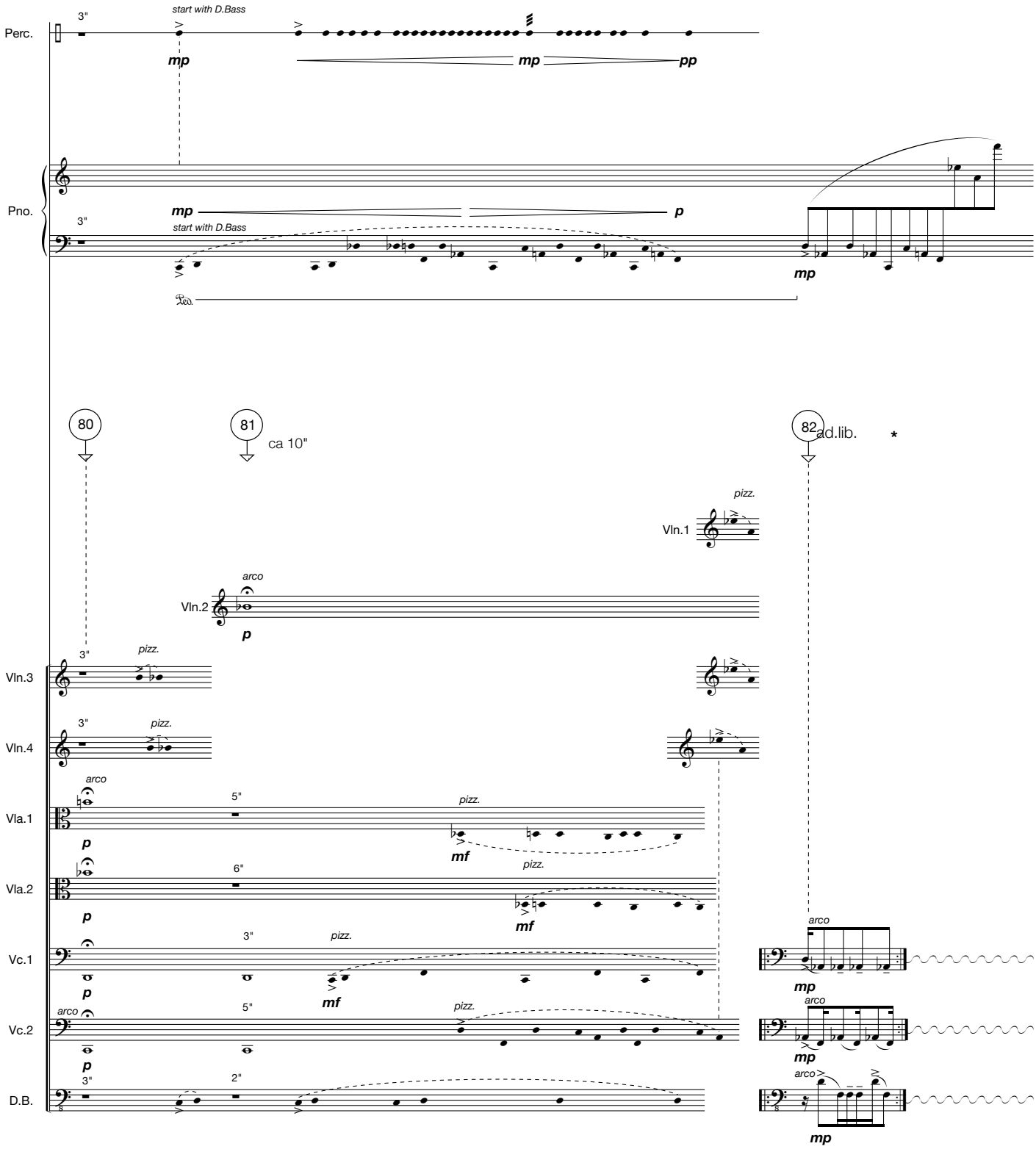



Vibe.
Perc.
2"
mp
Pno.
mf
72
73
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
1"
p >ppp
pp
sul A
sul D

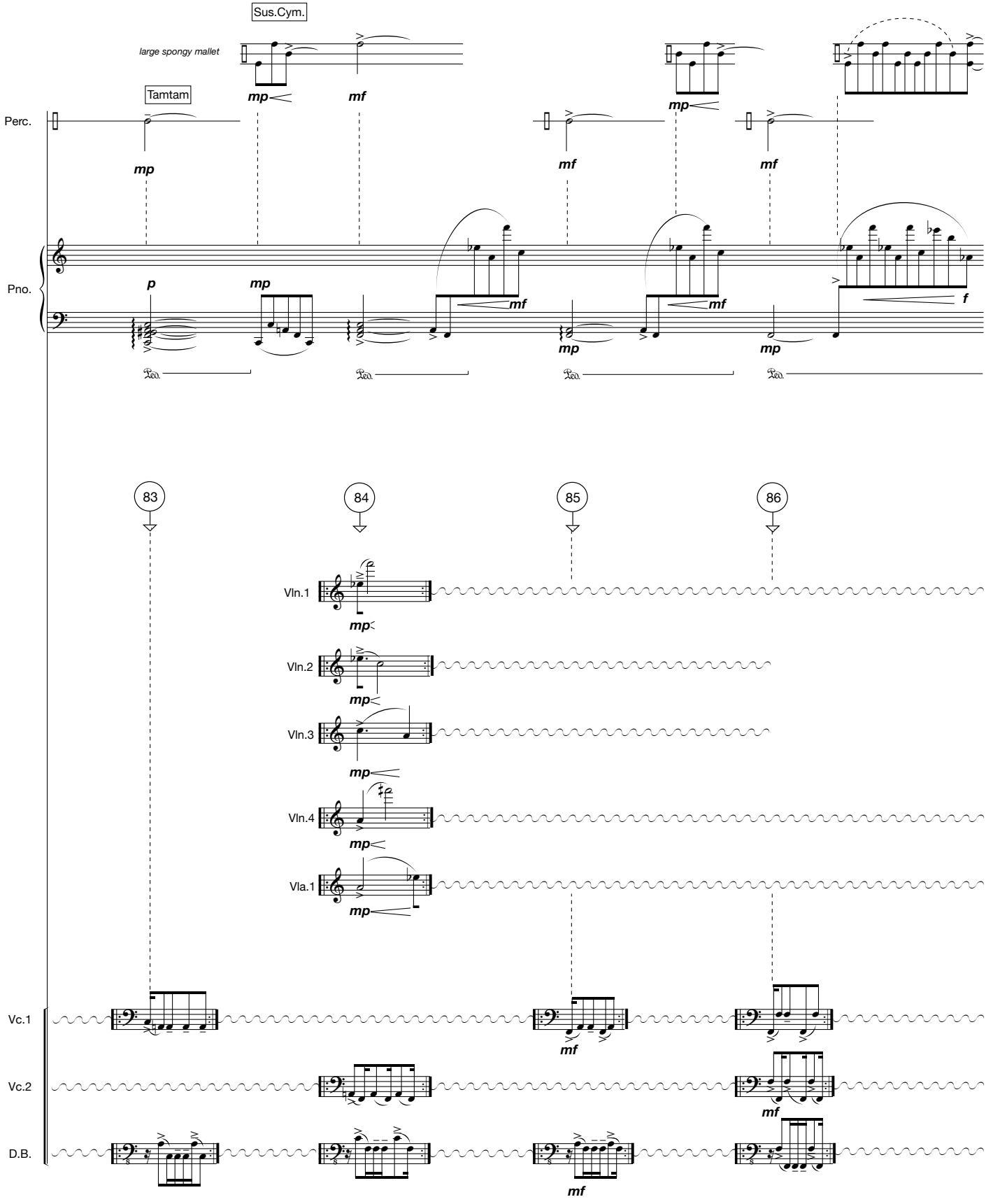

vibe. and pno. parts to continue at ♩ = 60
Perc.
Pno.
2"
4"
mp
mf
Ped.
74
ca 6"
(♩= ca 84)
75
ca 10"
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp
pp
mf
3
5

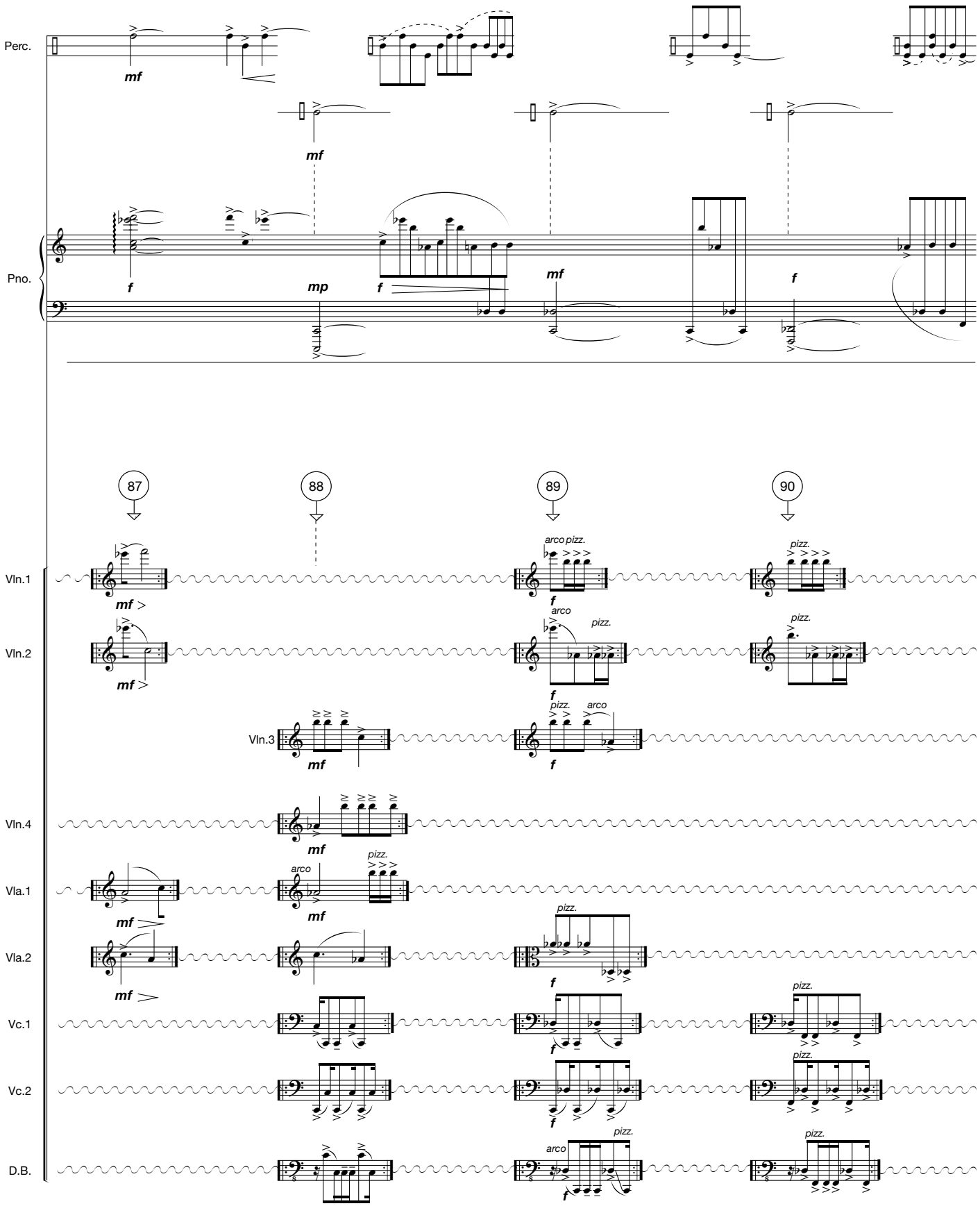

Perc.
Pno.
76
ca 13" until next cue
77
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
sul D
sul A
pizz.
arco

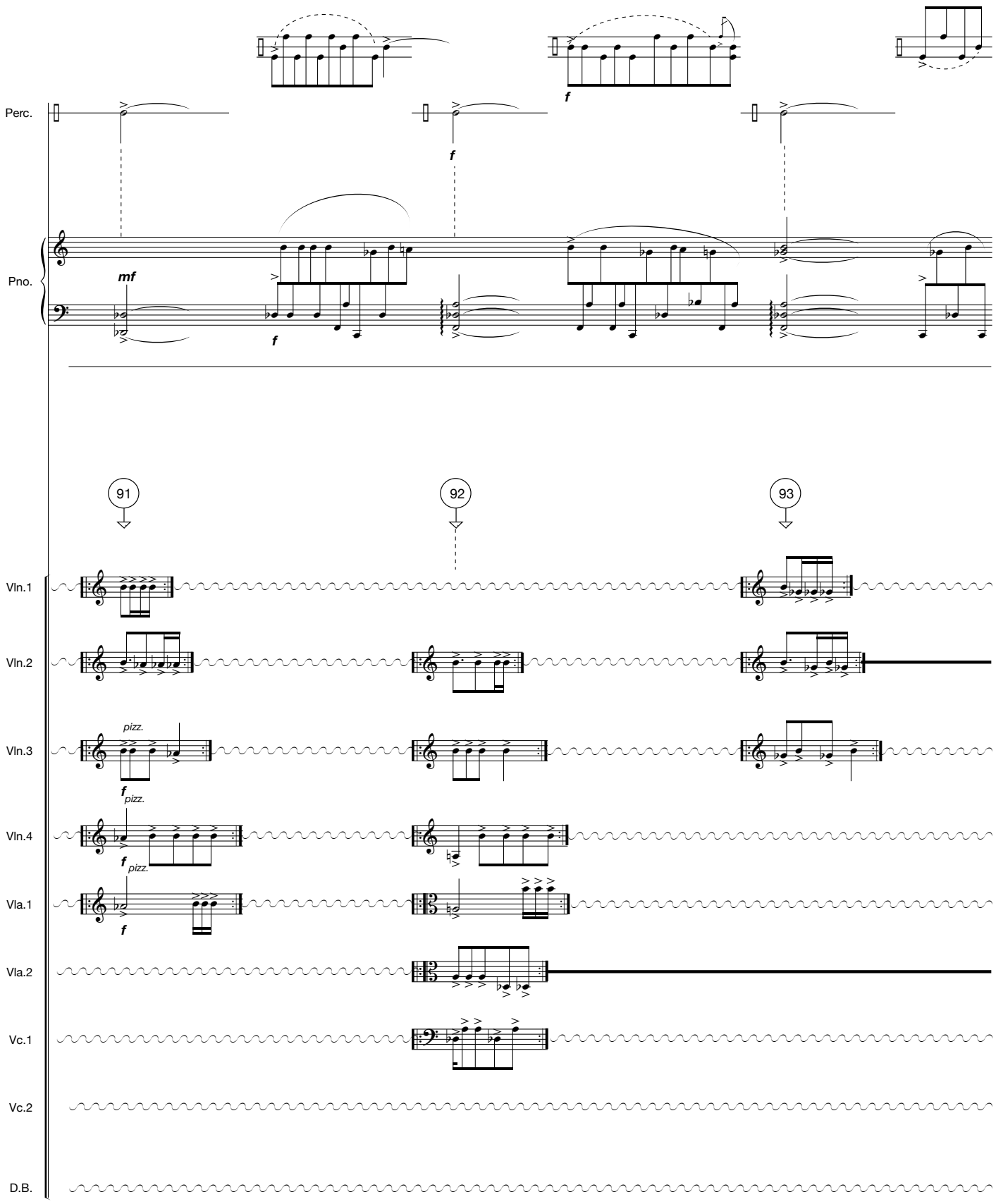

Perc.
Pno.
Tenor drum
78
ca 9"
79
ca 7"
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
sul D
pizz.
arco

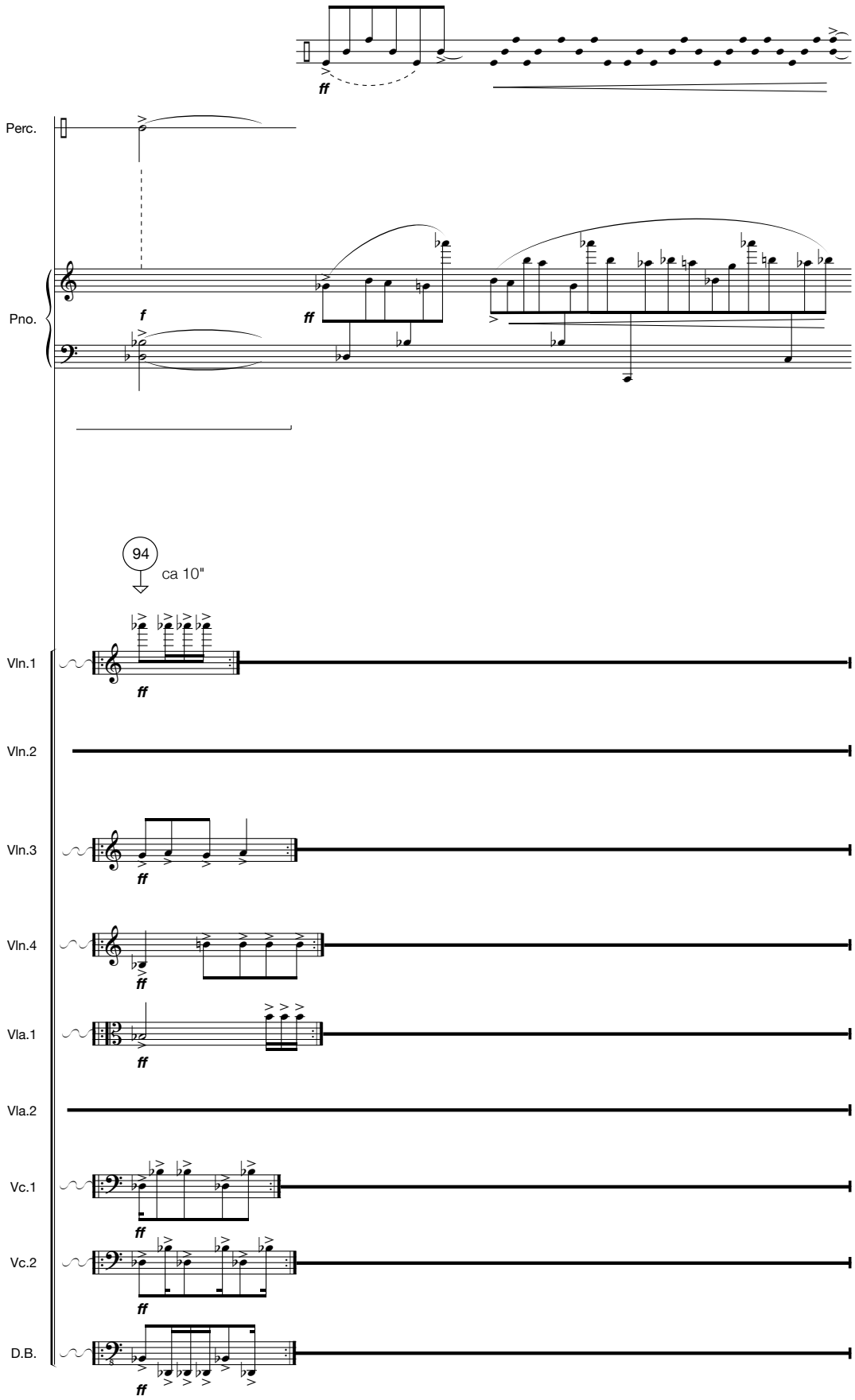


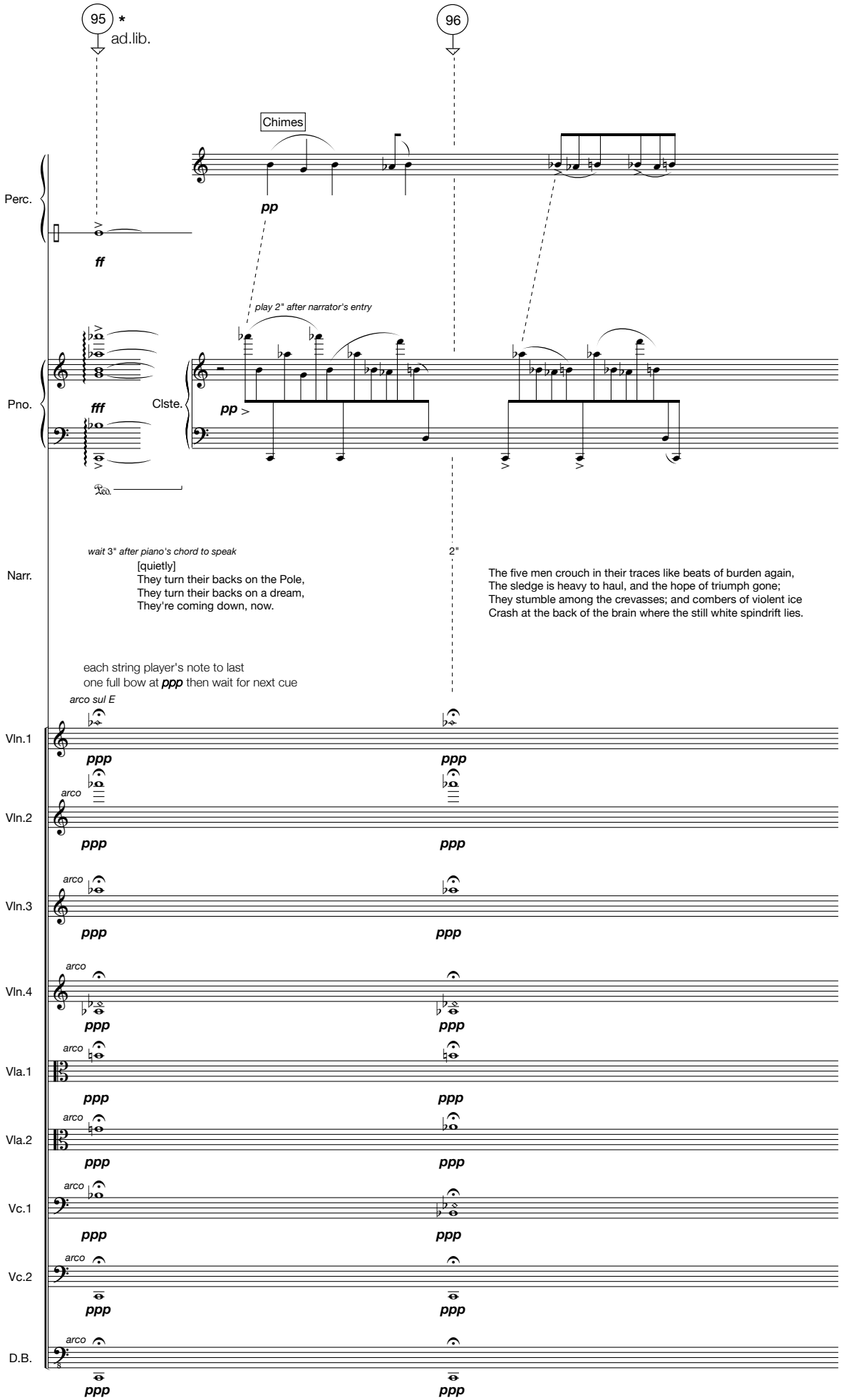
* 5" between each cue


Sus.Cym.
large spongy mallet
Tamtam
Perc.
Pno.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vc.1
Vc.2
D.B.
83
84
85
86

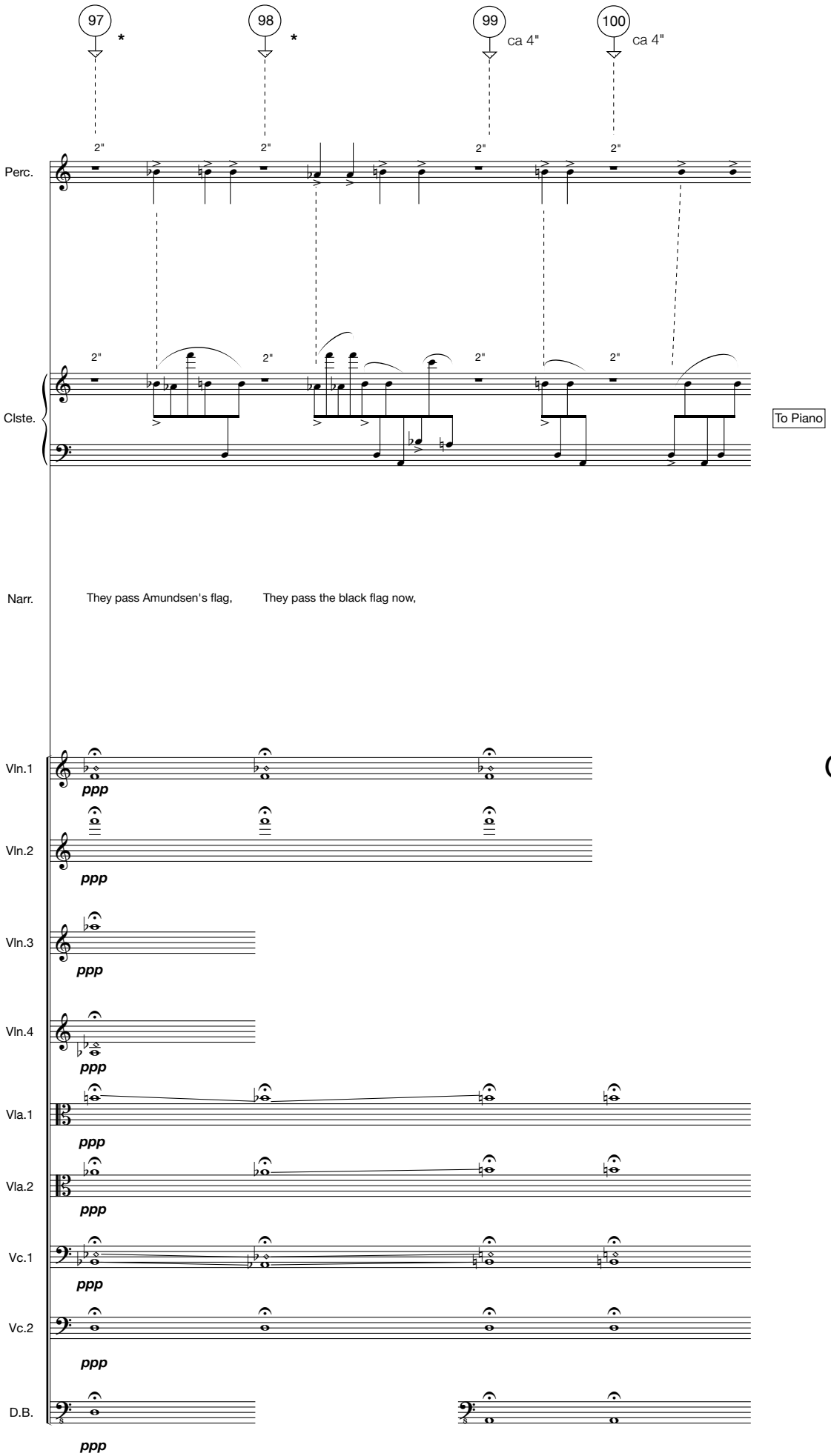

Perc.
Pno.
87
88
89
90
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mf
f
mp
arco
pizz.


Perc.
Pno.
mf
f
f
f
91
92
93
Vln.1
Vln.2
Vln.3
pizz.
f pizz.
Vln.4
f pizz.
Vla.1
f
Vla.2
Vc.1
Vc.2
D.B.


Perc.
Pno.
f
ff
94
ca 10"
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

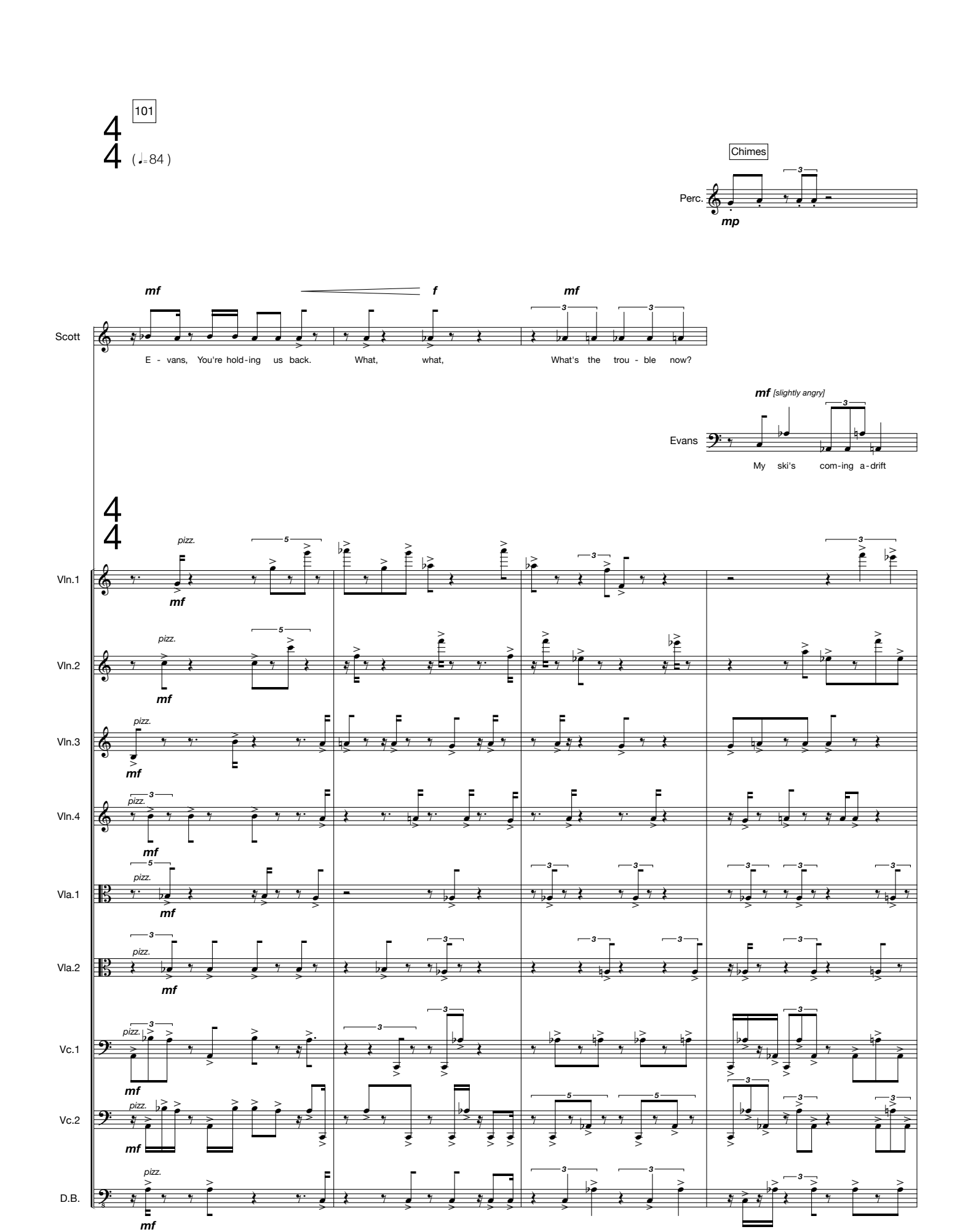


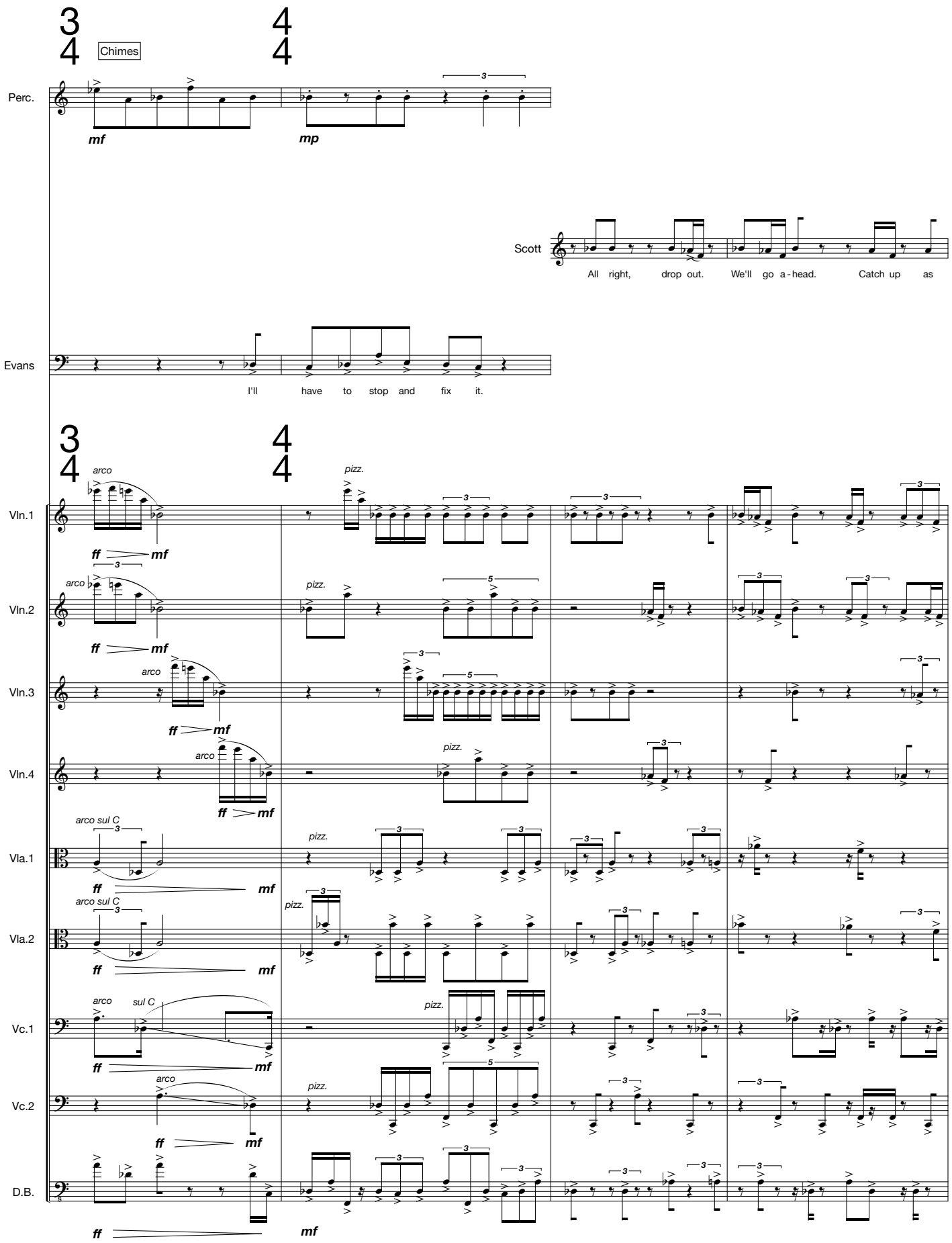
* proceed to next cue once all strings have finished

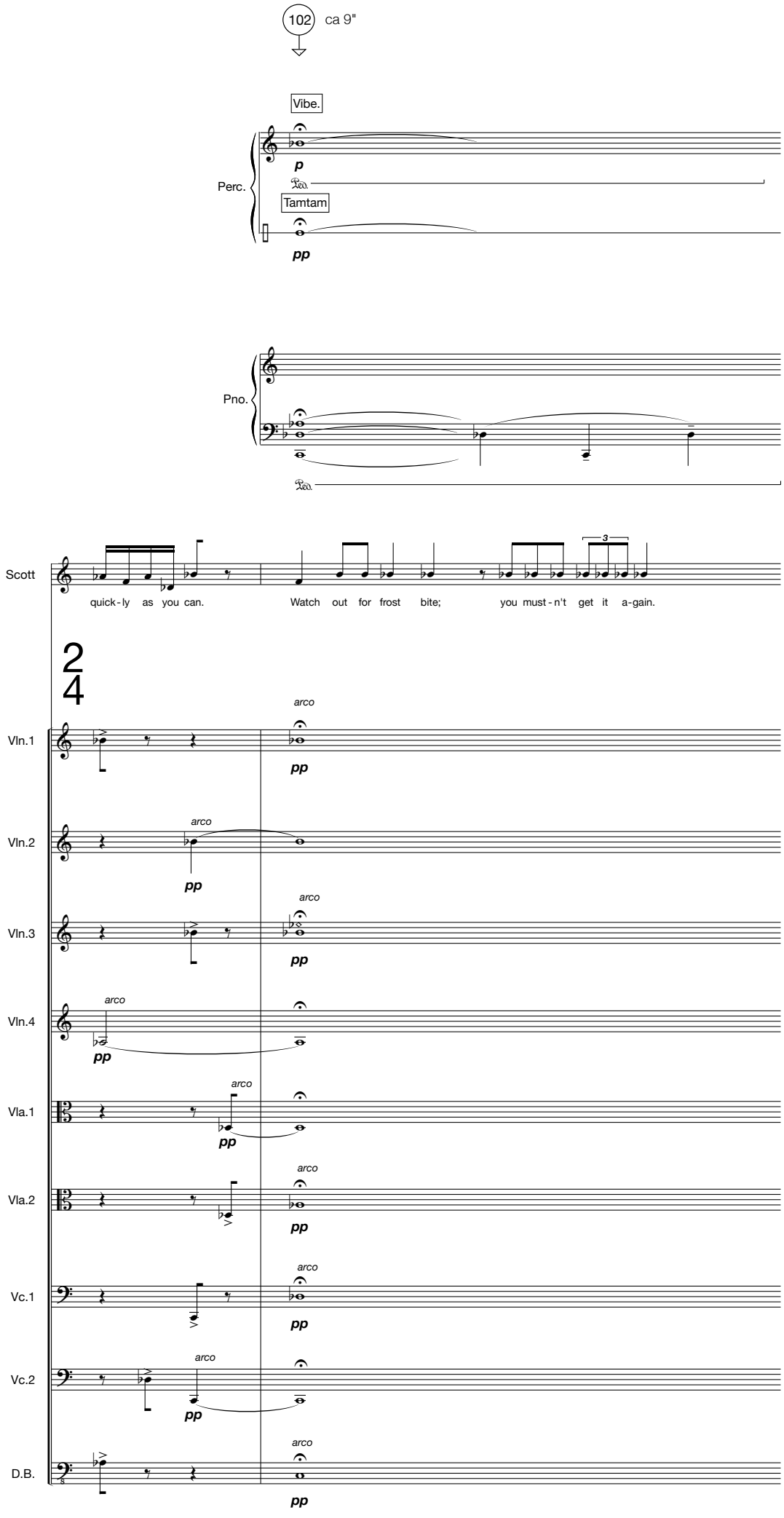


G.P. 6 secs.

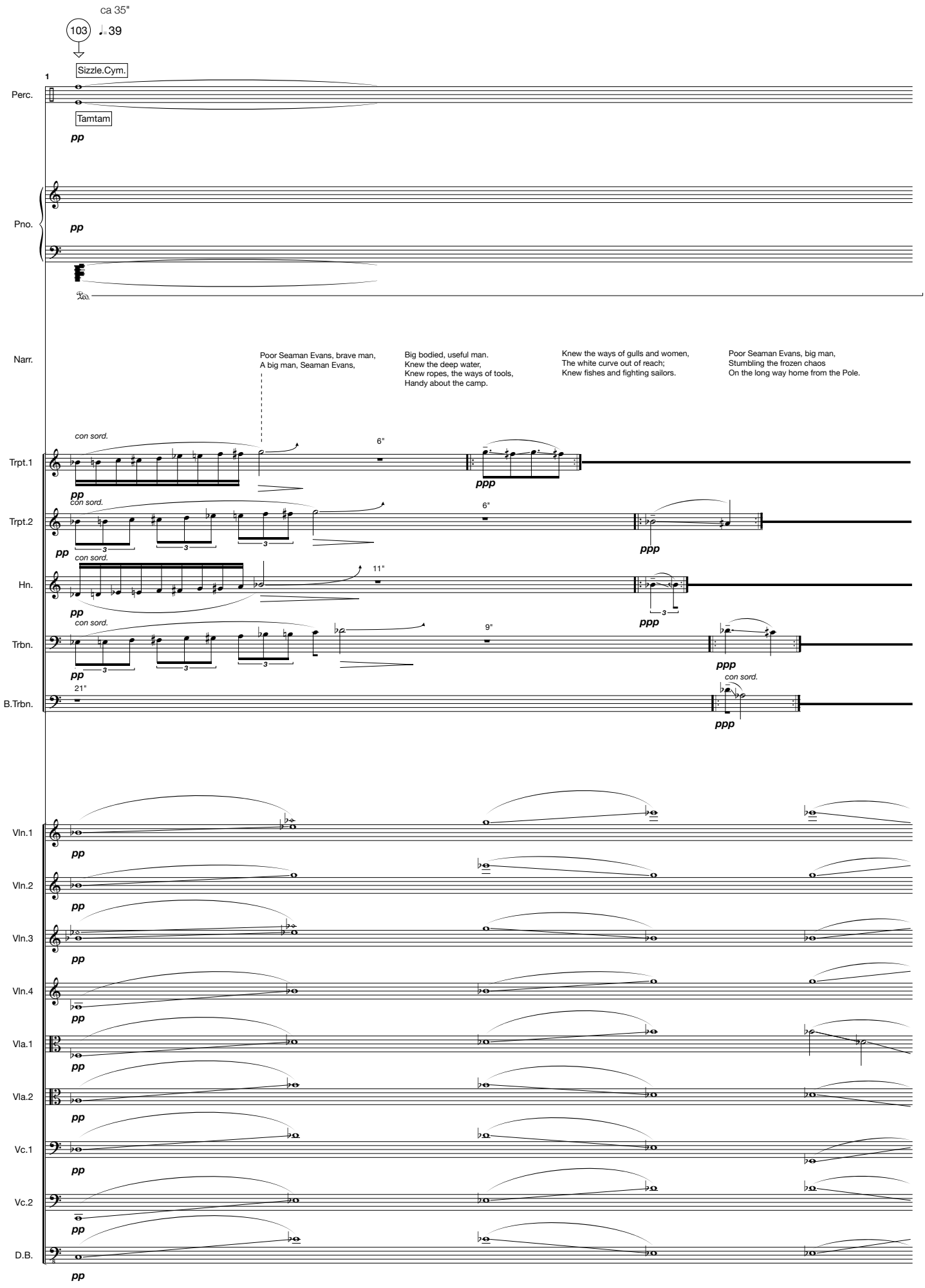
* the length of these cues should not shorter than the narrator's speech

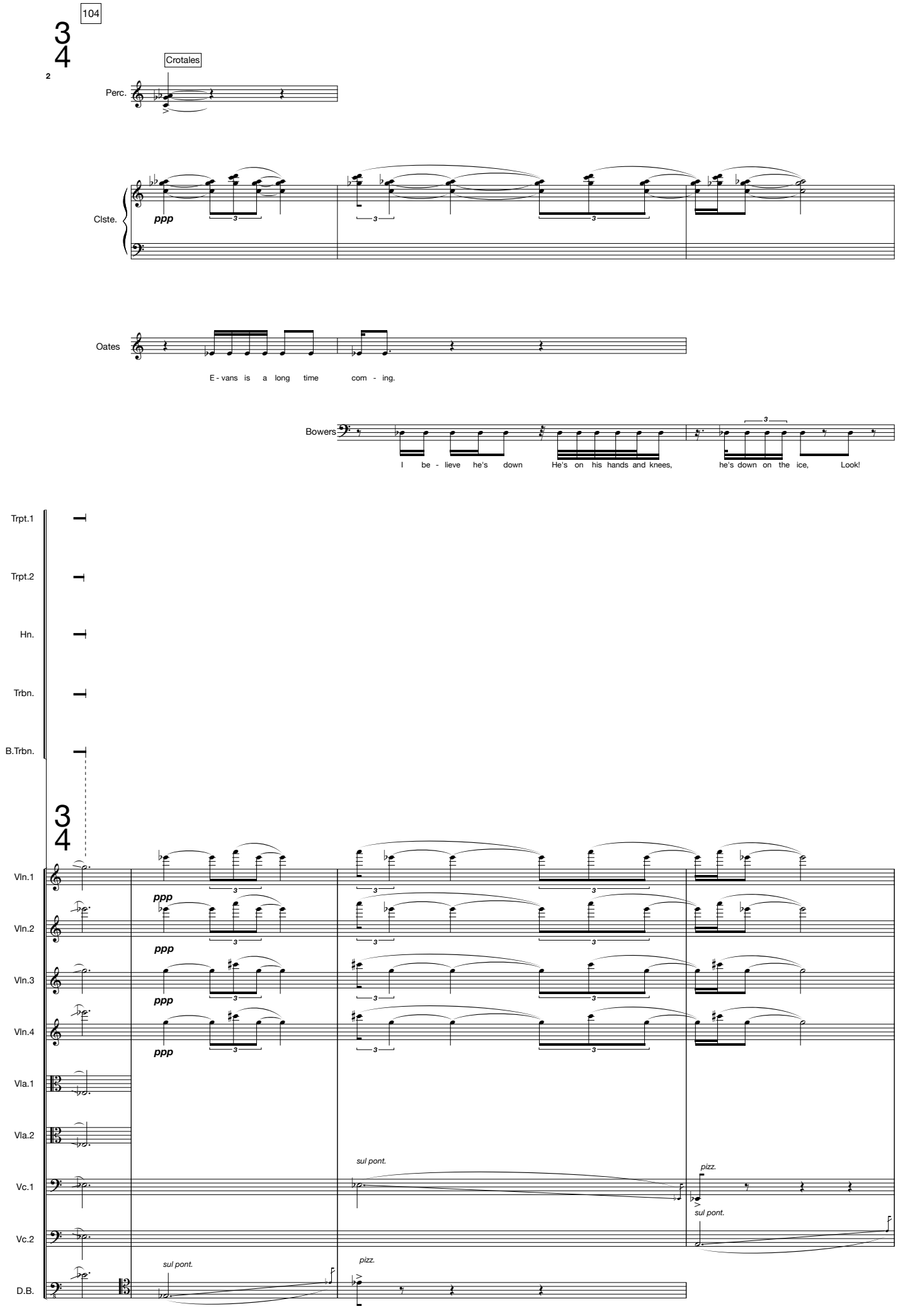

101
(♩= 84)
Chimes
Perc.
mp
mf
f
mf
Scott
E - vans, You're hold-ing us back. What, what, What's the trou - ble now?
mf [slightly angry]
Evans
My ski's com-ing a-drift
pizz.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

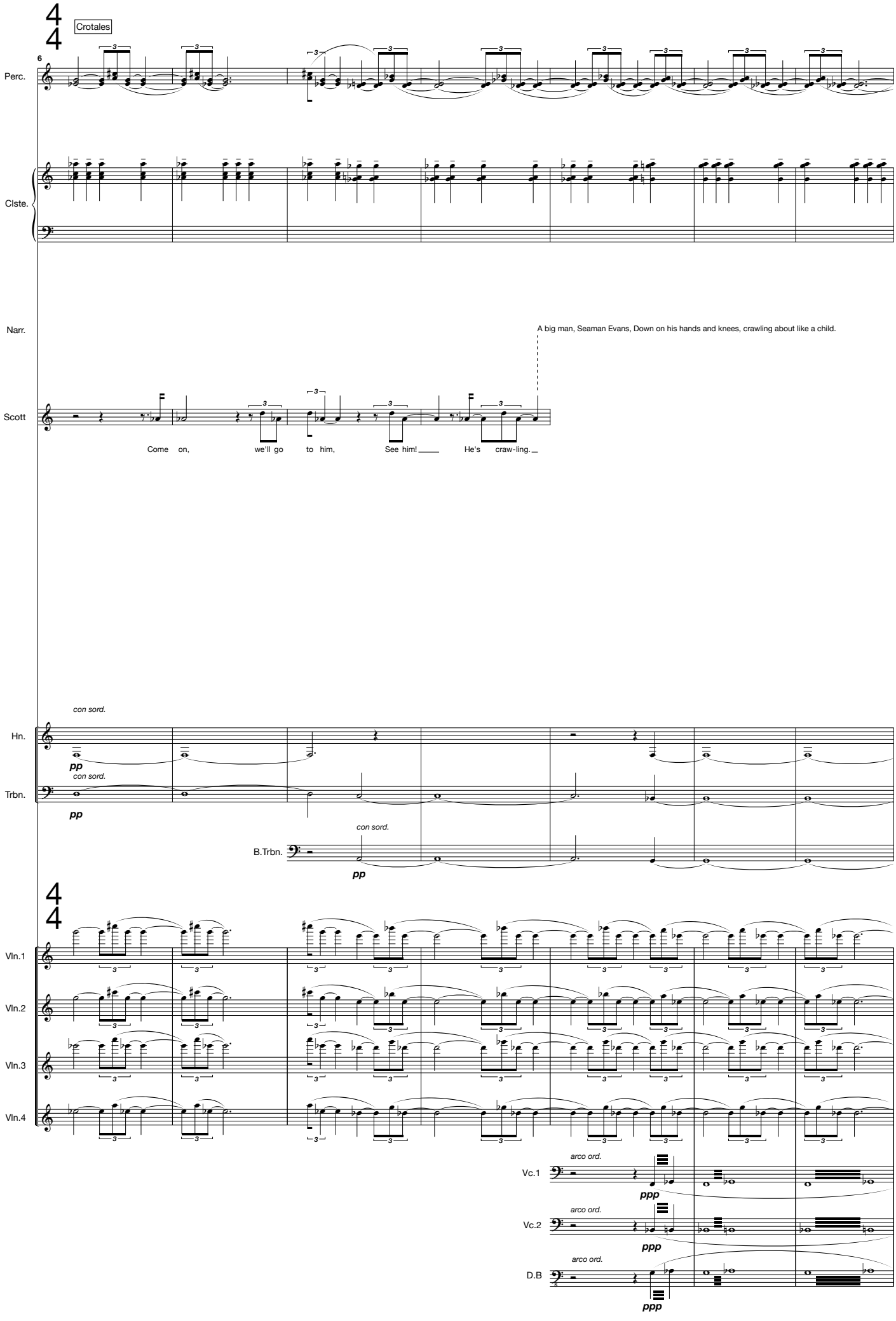

Chimes
Perc.
mf
mp
Scott
All right, drop out. We'll go a-head. Catch up as
Evans
I'll have to stop and fix it.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
arco
pizz.
arco sul C
sul C
ff
mf

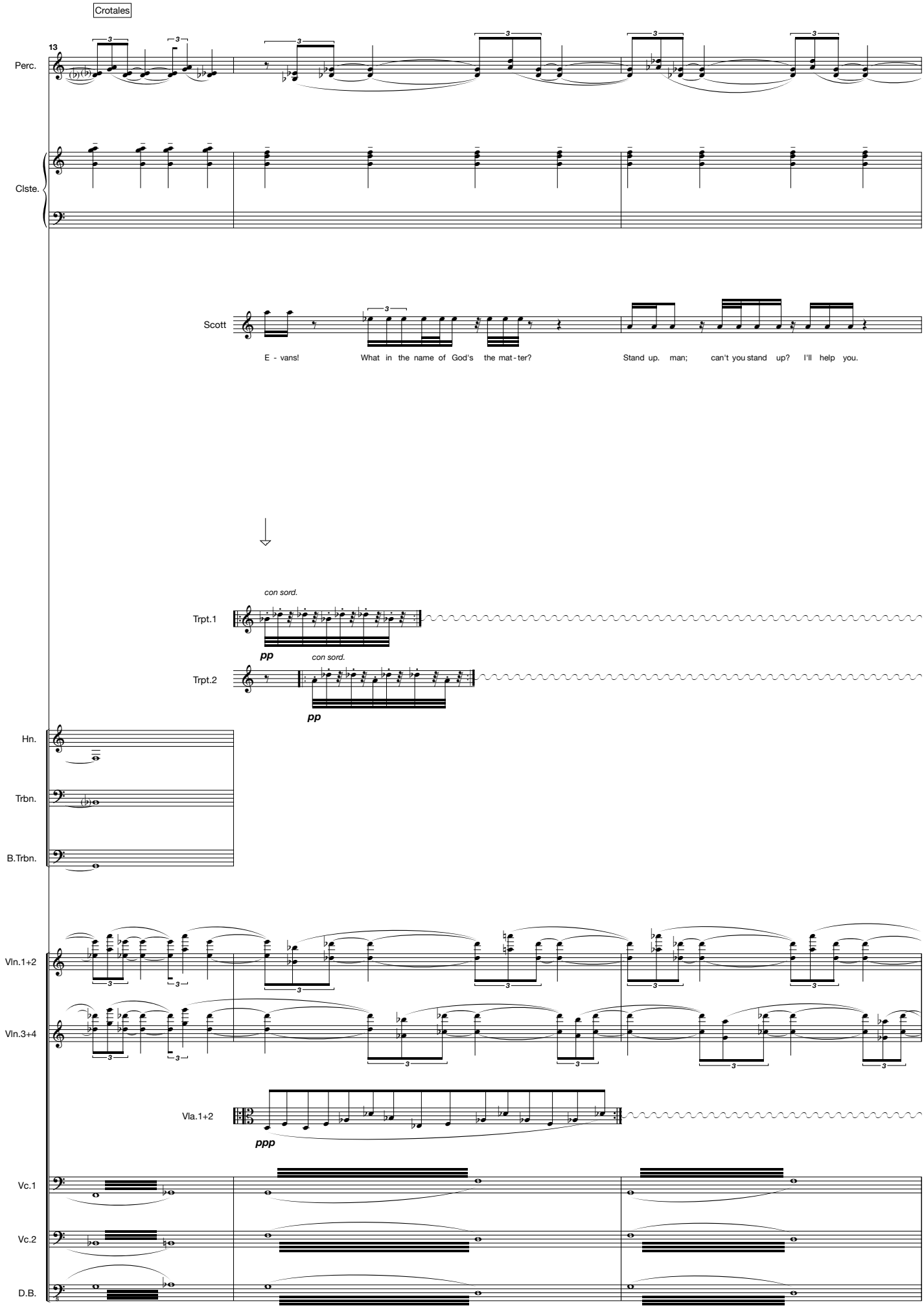

102
ca 9"
Vibe.
Perc.
p
Tamtam
pp
Pno.
Scott
quick-ly as you can.
Watch out for frost bite;
you must-n't get it a-gain.
3
2
4
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
arco
pp

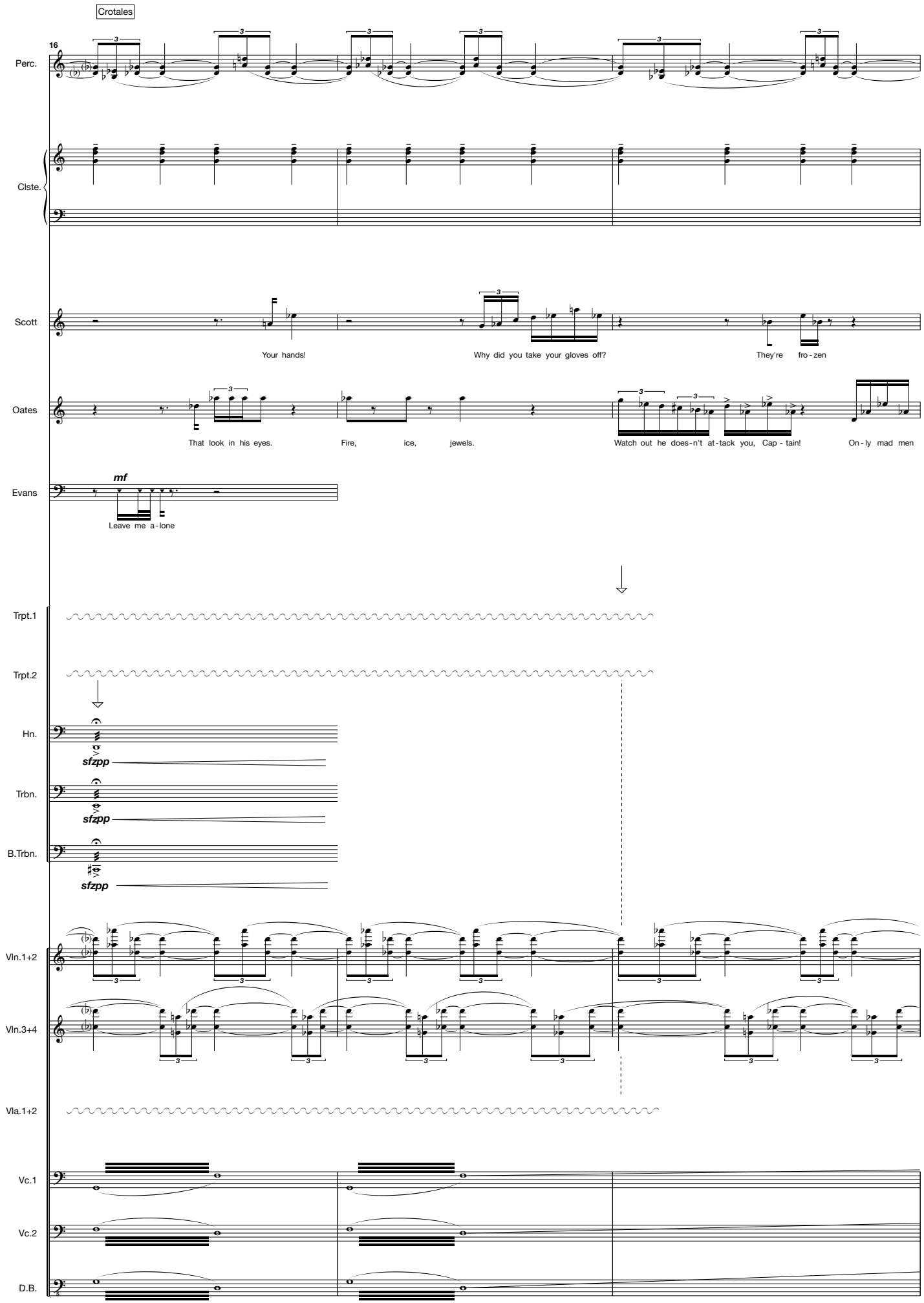
Scene 8 - Death on the Snow

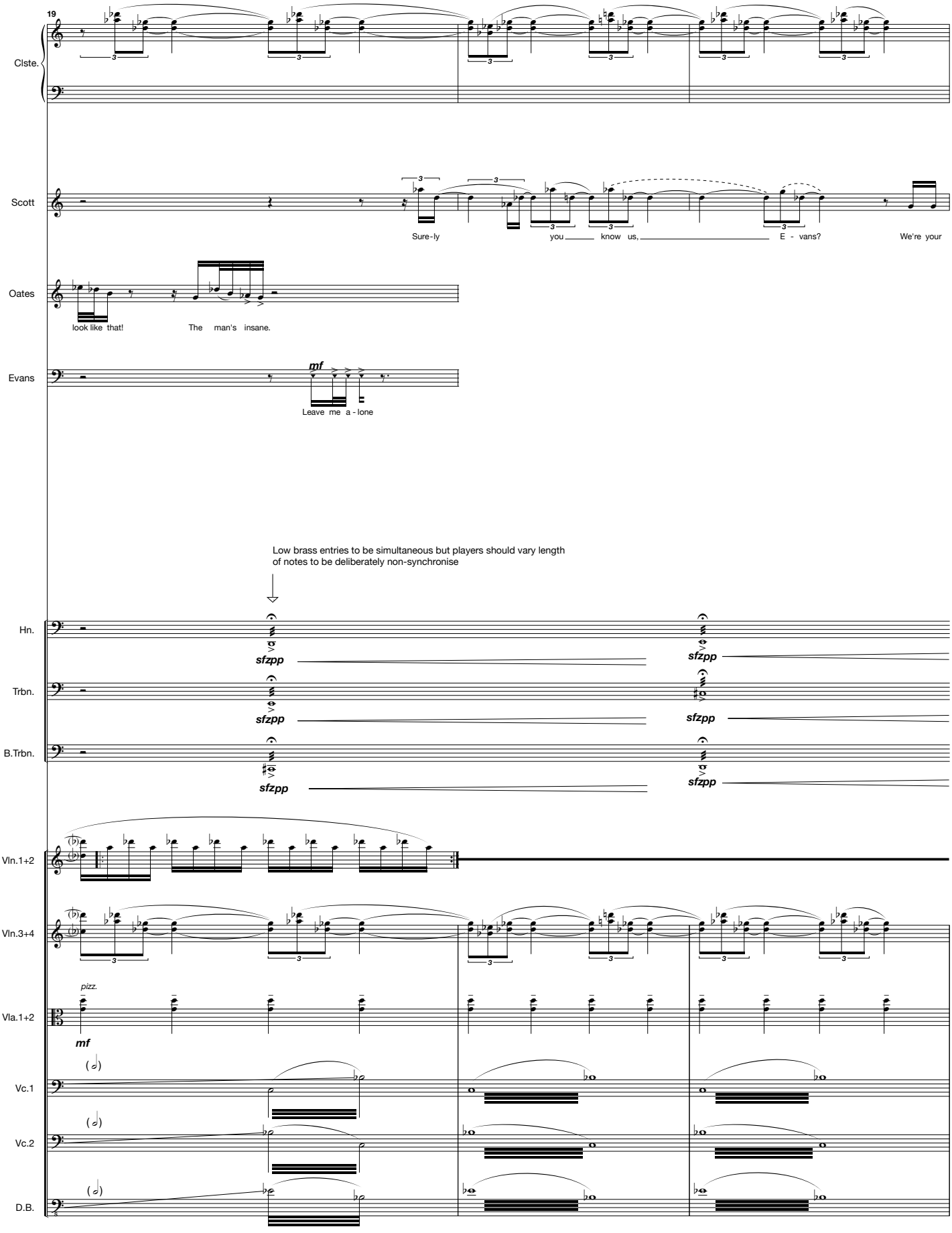


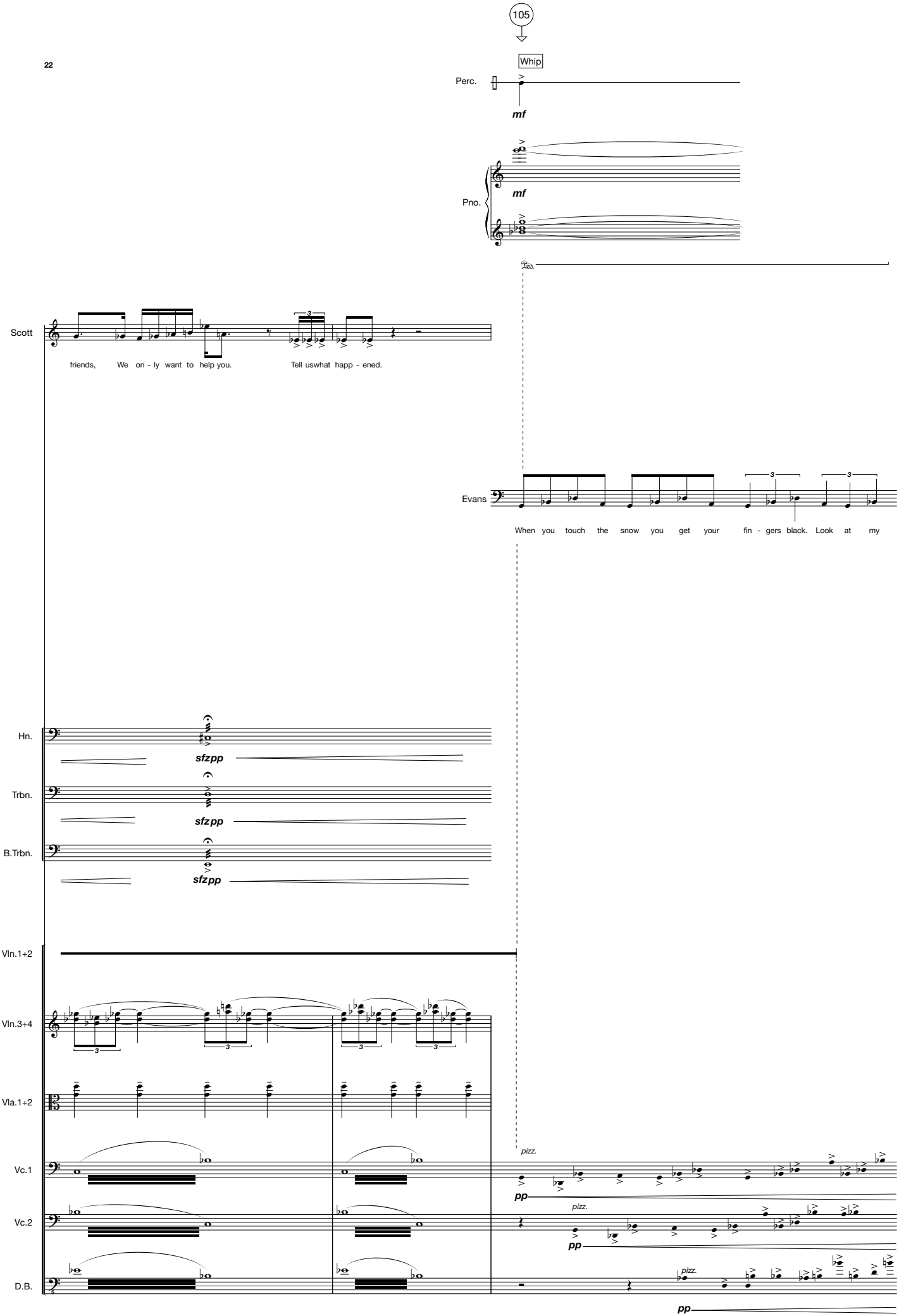

104
Crotales
Perc.
Clste.
ppp
Oates
E - vans is a long time com - ing.
Bowers
I be - lieve he's down He's on his hands and knees, he's down on the ice, Look!
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
sul pont.
pizz.

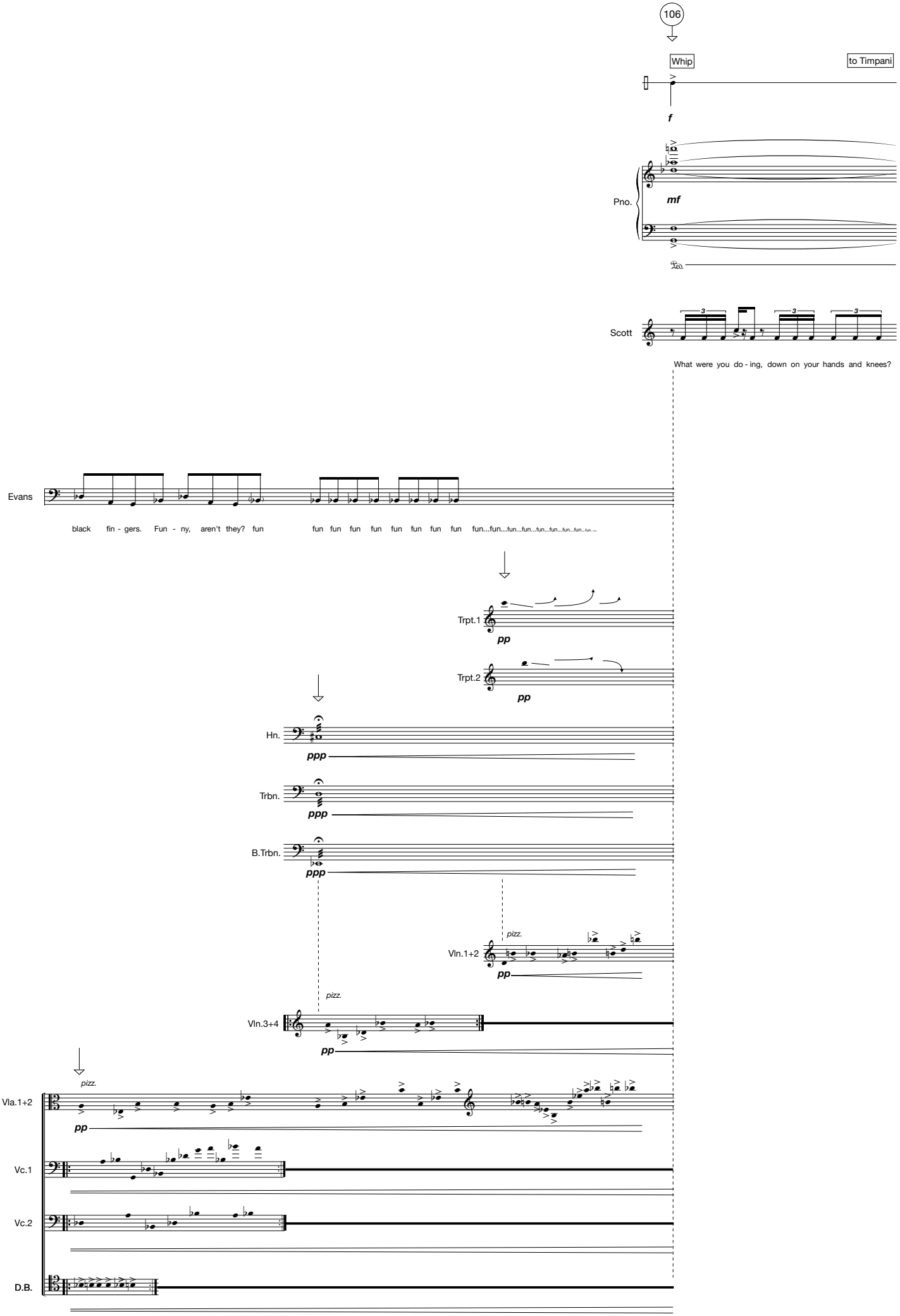

Crotales
Perc.
Clste.
Narr.
A big man, Seaman Evans, Down on his hands and knees, crawling about like a child.
Scott
Come on, we'll go to him, See him! He's craw-ling.
con sord.
Hn.
pp
con sord.
Trbn.
pp
con sord.
B.Trbn.
pp
Vln.1
Vln.2
Vln.3
Vln.4
arco ord.
Vc.1
ppp
arco ord.
Vc.2
ppp
arco ord.
D.B
ppp

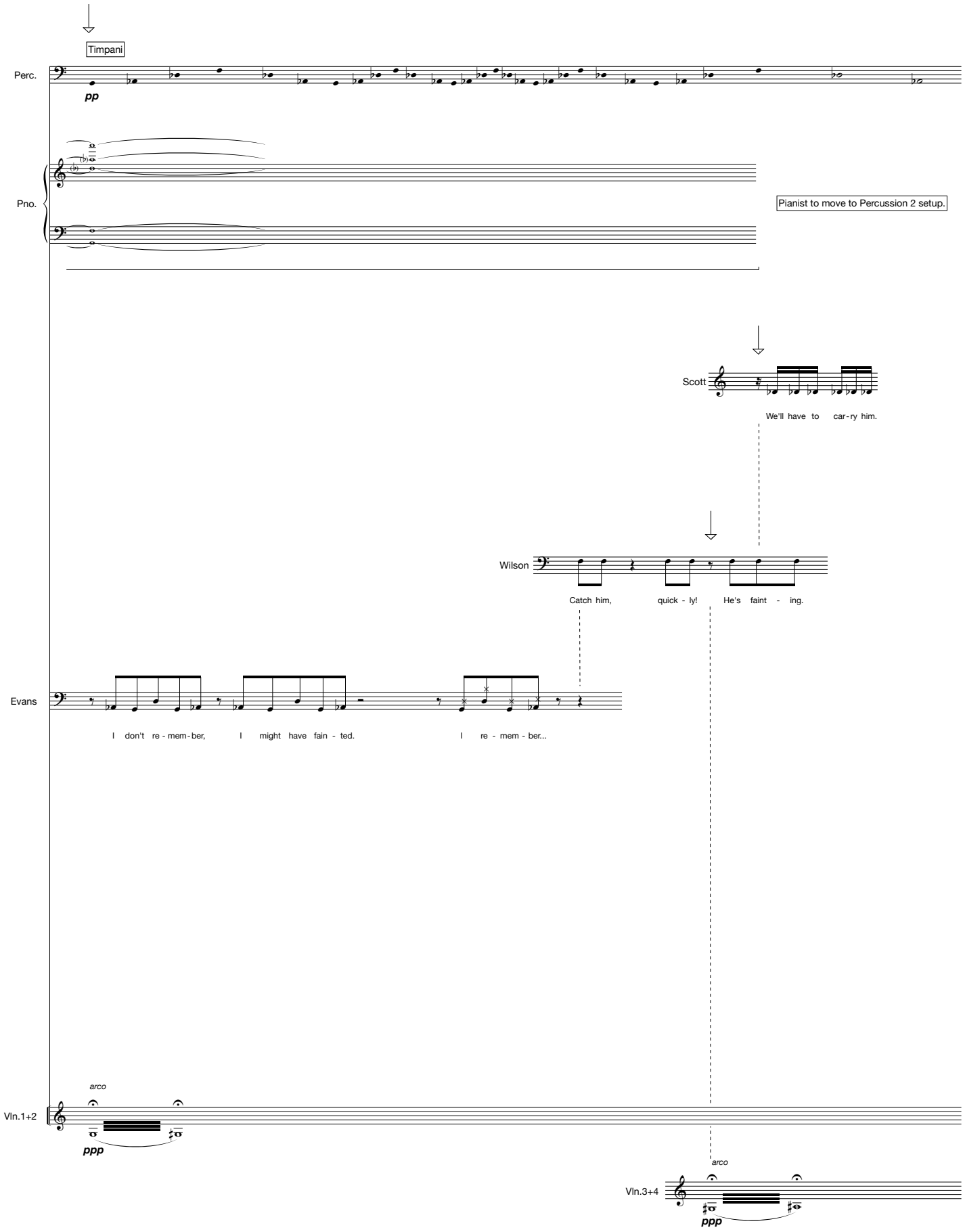

Crotales
13
Perc.
Clste.
Scott
E - vans!
What in the name of God's the mat - ter?
Stand up. man;
can't you stand up?
I'll help you.
con sord.
Trpt.1
pp
con sord.
Trpt.2
pp
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
ppp
Vc.1
Vc.2
D.B.

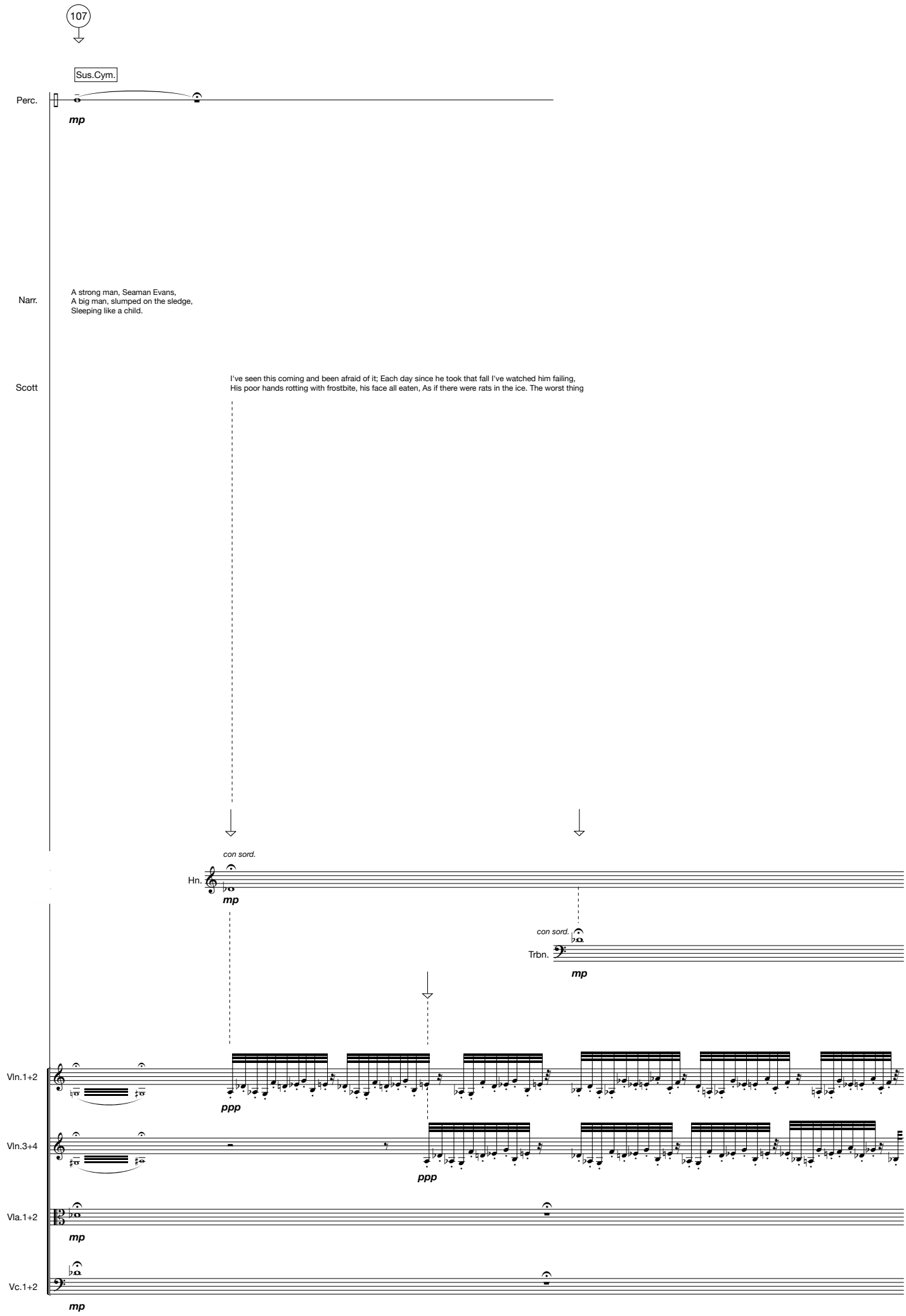

Crotales
16
Perc.
Clste.
Scott
Your hands!
Why did you take your gloves off?
They're fro - zen
Oates
That look in his eyes.
Fire, ice, jewels.
Watch out he does - n't at - tack you, Cap - tain!
On - ly mad men
Evans
mf
Leave me a - lone
Trpt.1
Trpt.2
Hn.
sfzpp
Trbn.
sfzpp
B.Trbn.
sfzpp
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1
Vc.2
D.B.

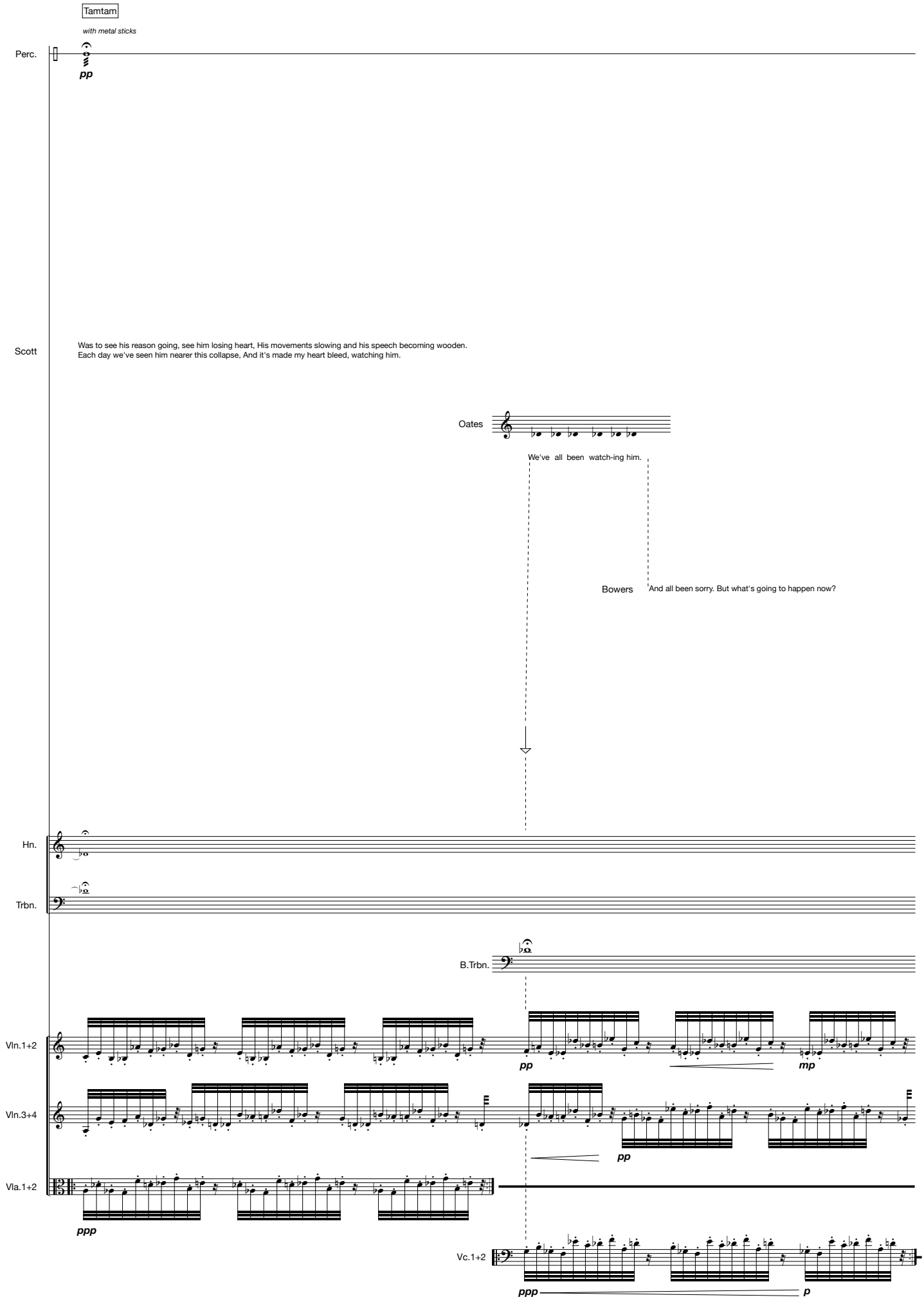

19
Clste.
Scott
Sure-ly
you know us,
E - vans?
We're your
Oates
look like that!
The man's insane.
Evans
mf
Leave me a-lone
Low brass entries to be simultaneous but players should vary length of notes to be deliberately non-synchronise
Hn.
Trbn.
B.Trbn.
sfzpp
Vln.1+2
Vln.3+4
Vla.1+2
pizz.
mf
Vc.1
Vc.2
D.B.

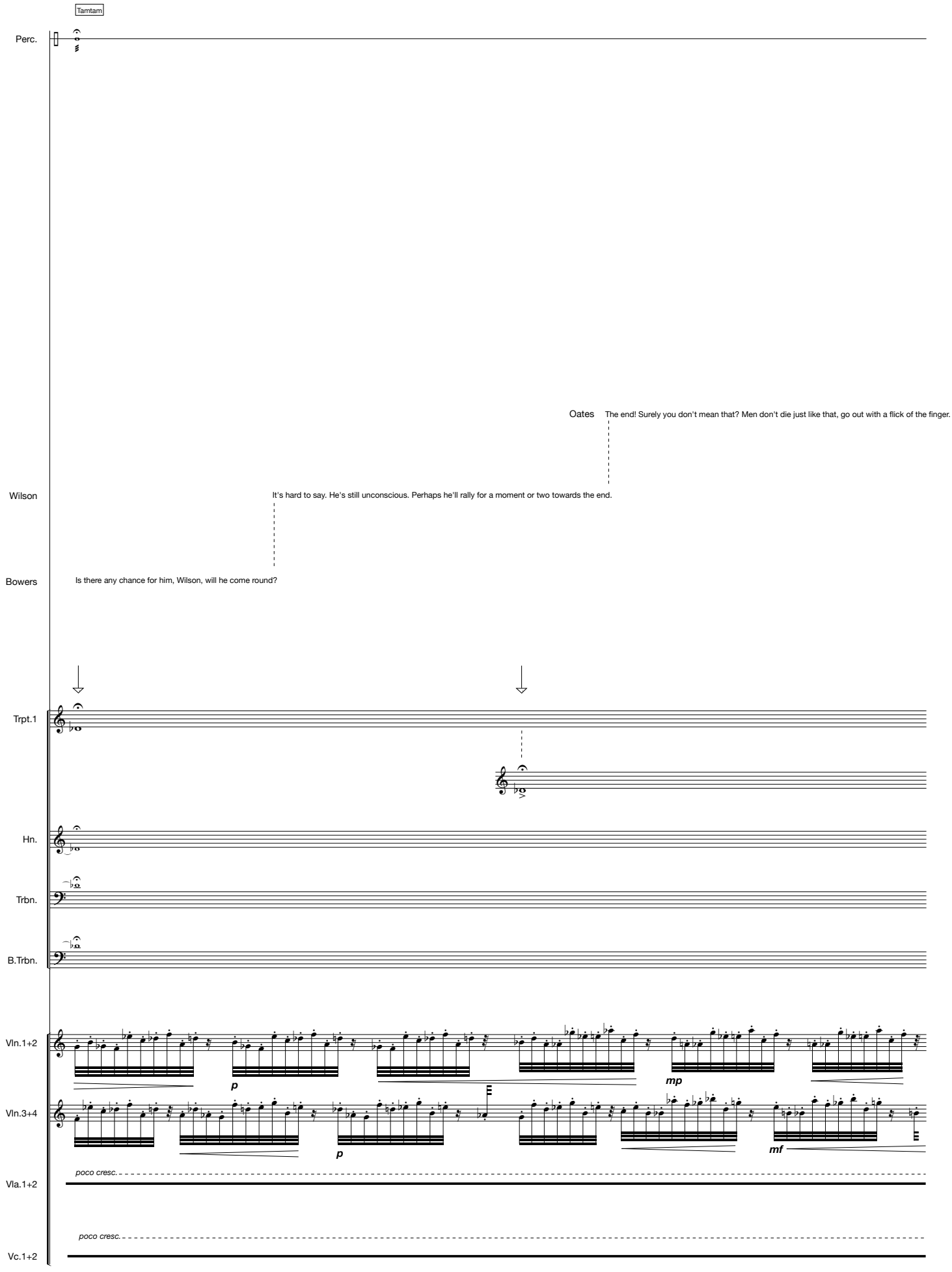

105
Whip
Perc.
mf
Pno.
mf
Scott
friends, We on - ly want to help you. Tell uswhat happ - ened.
Evans
When you touch the snow you get your fin - gers black. Look at my
Hn.
sfzpp
Trbn.
sfzpp
B.Trbn.
sfzpp
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1
pizz.
pp
Vc.2
pizz.
pp
D.B.
pizz.
pp

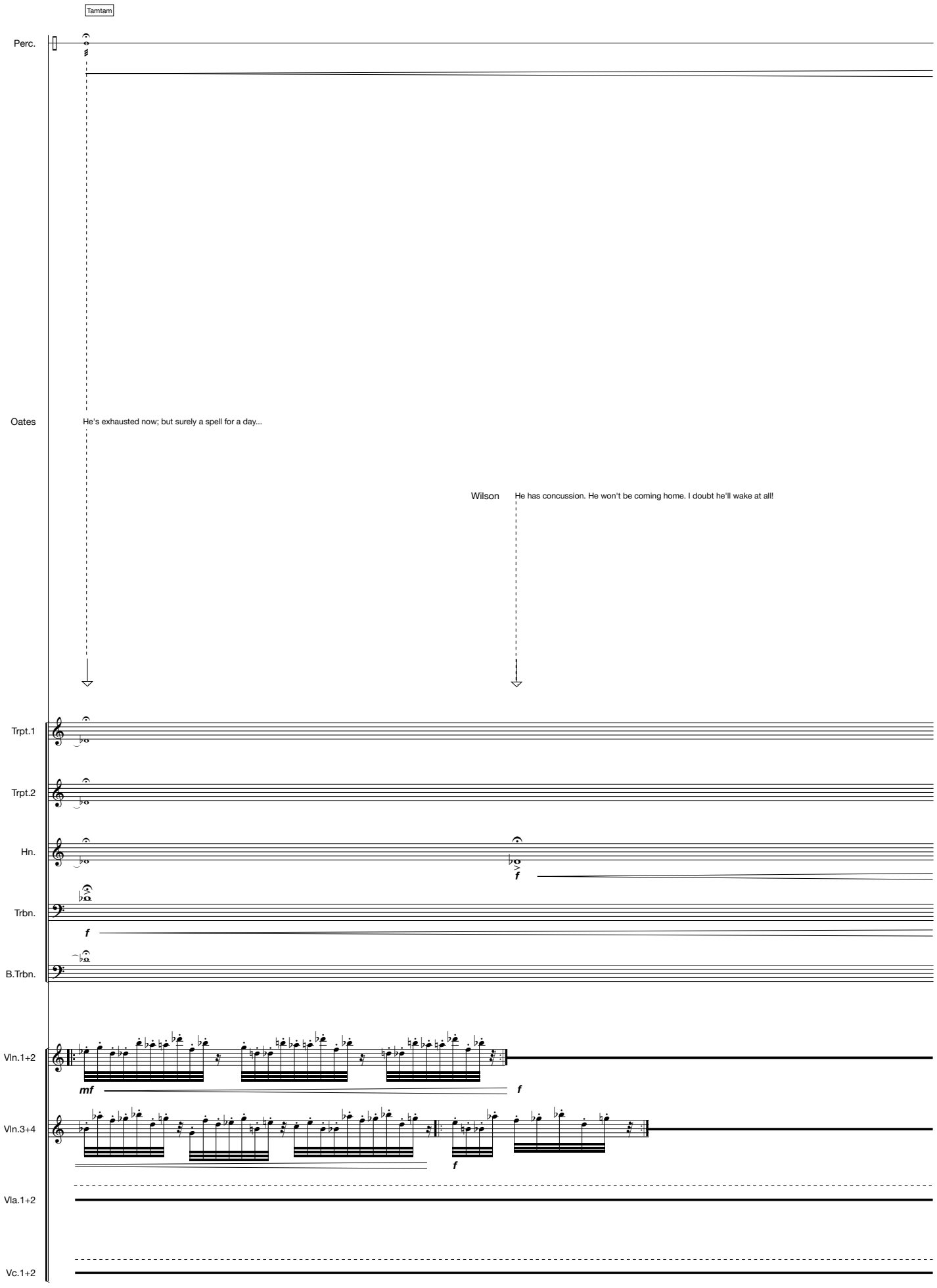

106
Whip
to Timpani
f
Pno.
mf
Scott
What were you do - ing, down on your hands and knees?
Evans
black fin - gers. Fun - ny, aren't they? fun fun fun fun fun fun fun fun fun...fun...fun...fun...fun...fun...fun...fun...fun...
Trpt.1
pp
Trpt.2
pp
Hn.
ppp
Trbn.
ppp
B.Trbn.
ppp
pizz.
Vln.1+2
pp
pizz.
Vln.3+4
pp
pizz.
Vla.1+2
pp
Vc.1
Vc.2
D.B.

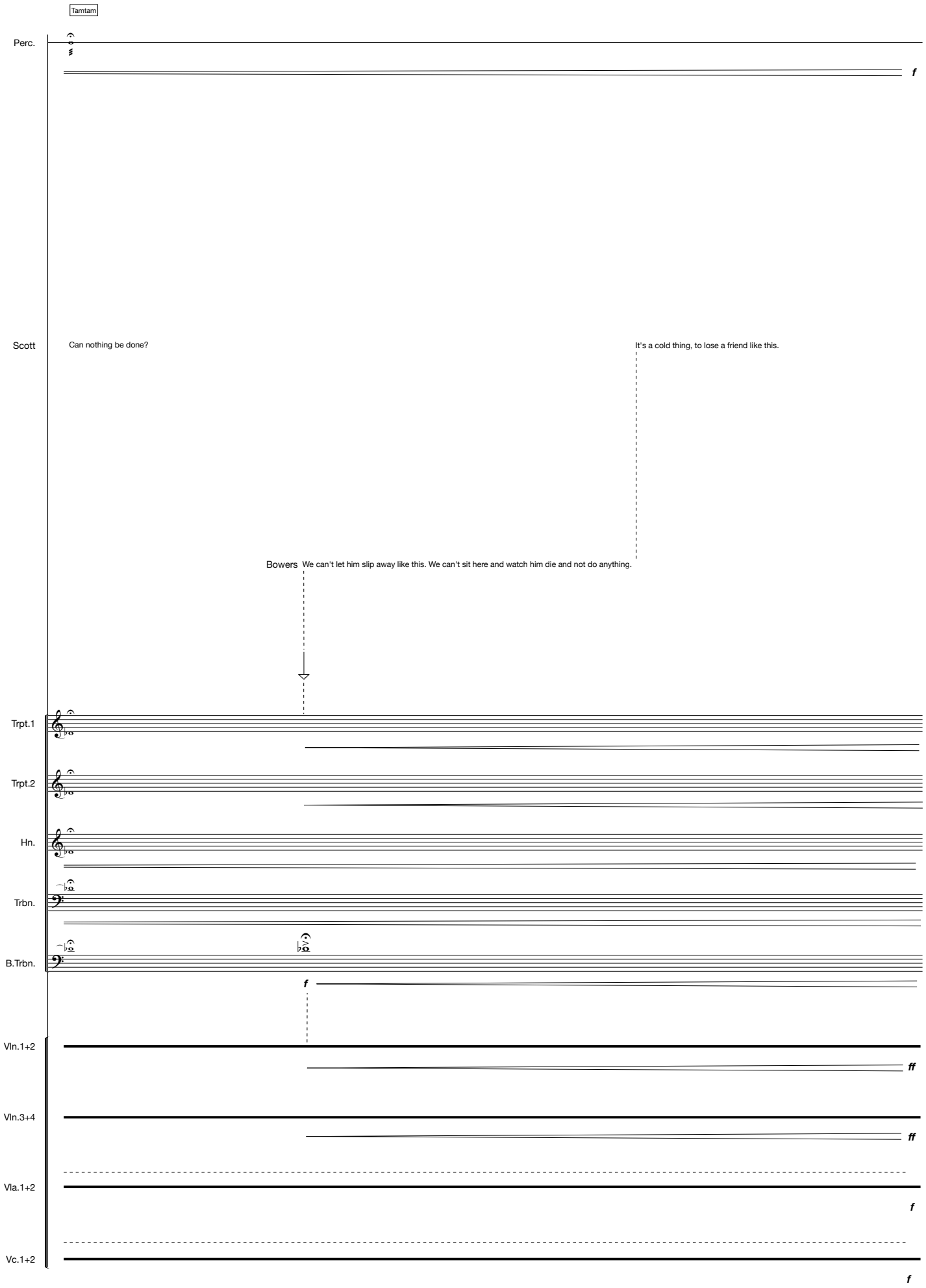

Timpani
Perc.
pp
Pno.
Pianist to move to Percussion 2 setup.
Scott
We'll have to car-ry him.
Wilson
Catch him, quick - ly! He's faint - ing.
Evans
I don't re - mem - ber, I might have fain - ted. I re - mem - ber...
arco
Vln.1+2
ppp
arco
Vln.3+4
ppp

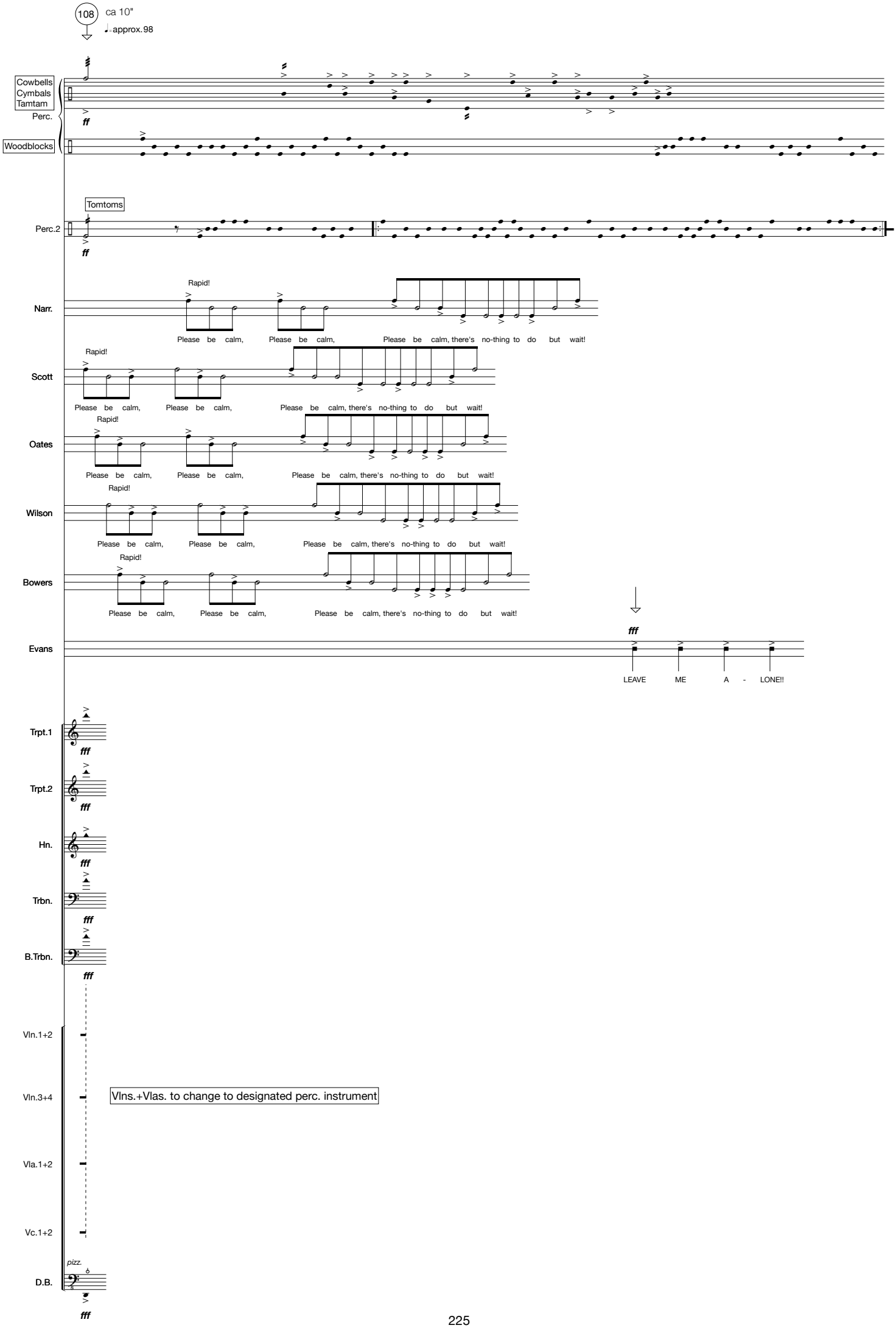

107
Sus.Cym.
Perc.
mp
Narr.
A strong man, Seaman Evans,
A big man, slumped on the sledge,
Sleeping like a child.
Scott
I've seen this coming and been afraid of it; Each day since he took that fall I've watched him failing,
His poor hands rotting with frostbite, his face all eaten, As if there were rats in the ice. The worst thing
con sord.
Hn.
mp
con sord.
Trbn.
mp
Vln.1+2
ppp
Vln.3+4
ppp
Vla.1+2
mp
Vc.1+2
mp

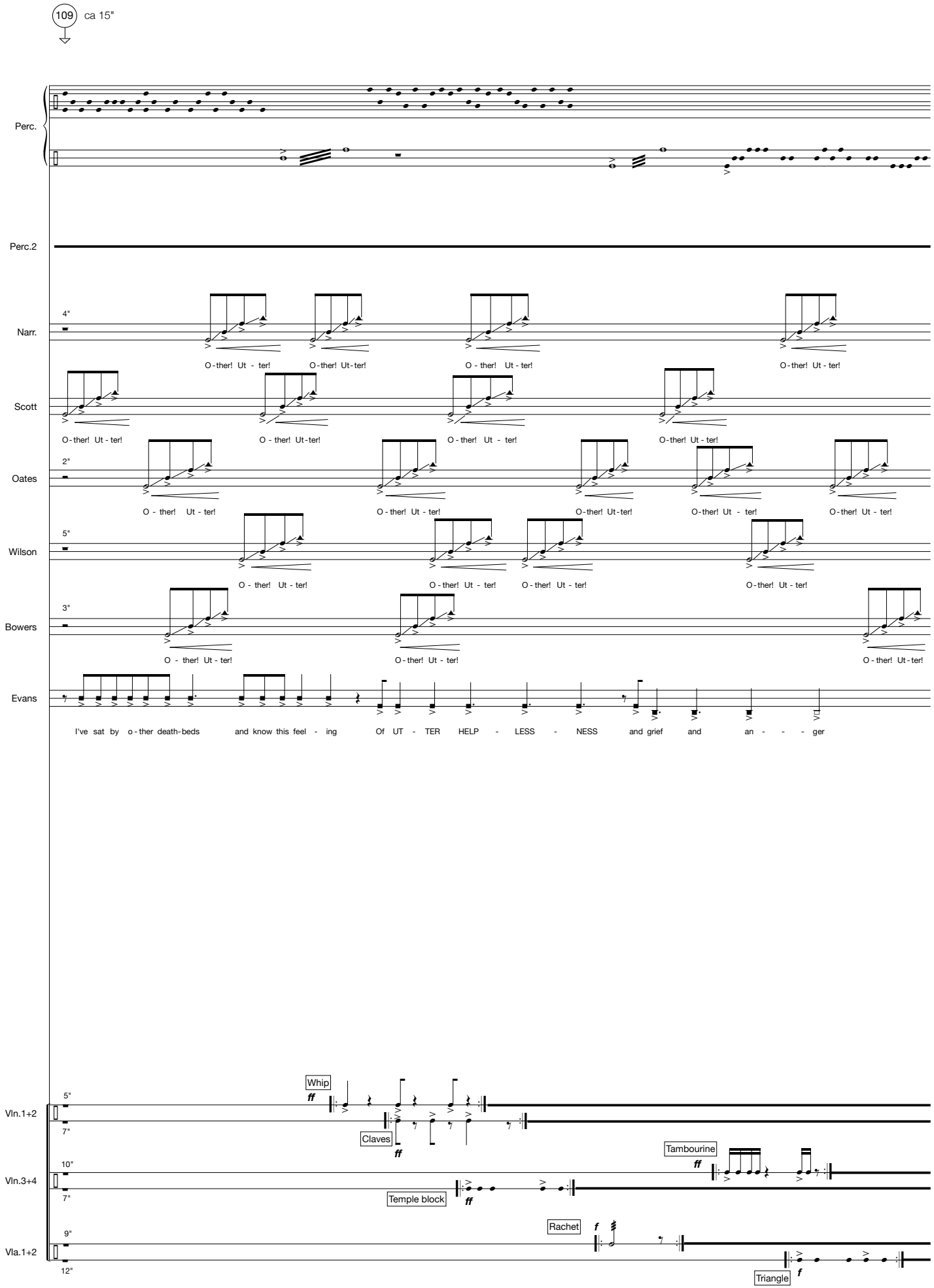

Tamtam
with metal sticks
Perc.
pp
Scott
Was to see his reason going, see him losing heart, His movements slowing and his speech becoming wooden.
Each day we've seen him nearer this collapse, And it's made my heart bleed, watching him.
Oates
We've all been watch-ing him.
Bowers
And all been sorry. But what's going to happen now?
Hn.
Trbn.
B.Trbn.
Vln.1+2
pp
mp
Vln.3+4
pp
Vla.1+2
ppp
Vc.1+2
ppp
p

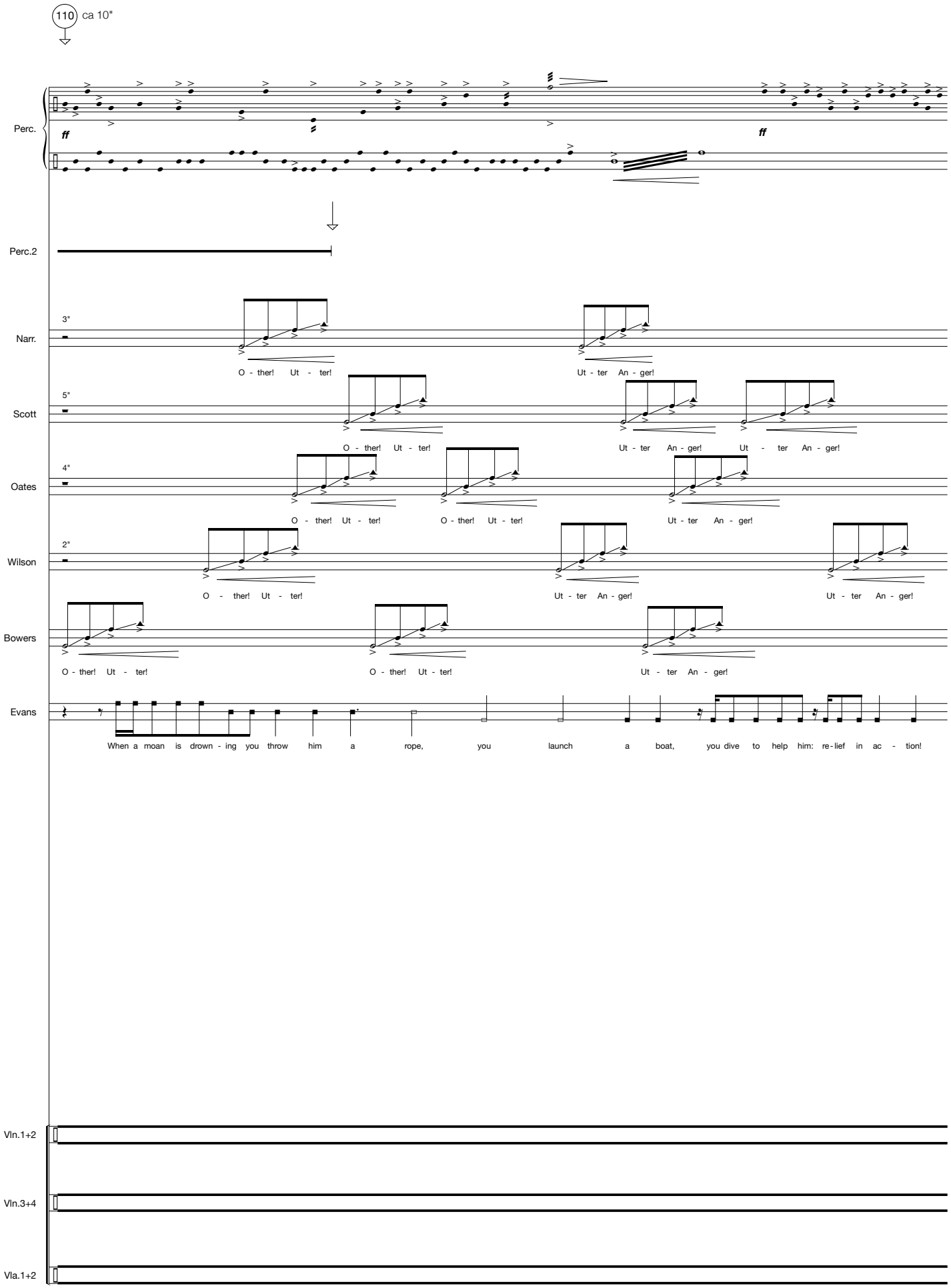

Tamtam
Perc.
Oates
The end! Surely you don't mean that? Men don't die just like that, go out with a flick of the finger.
Wilson
It's hard to say. He's still unconscious. Perhaps he'll rally for a moment or two towards the end.
Bowers
Is there any chance for him, Wilson, will he come round?
Trpt.1
Hn.
Trbn.
B.Trbn.
Vln.1+2
p
mp
Vln.3+4
p
mf
poco cresc.
Vla.1+2
poco cresc.
Vc.1+2

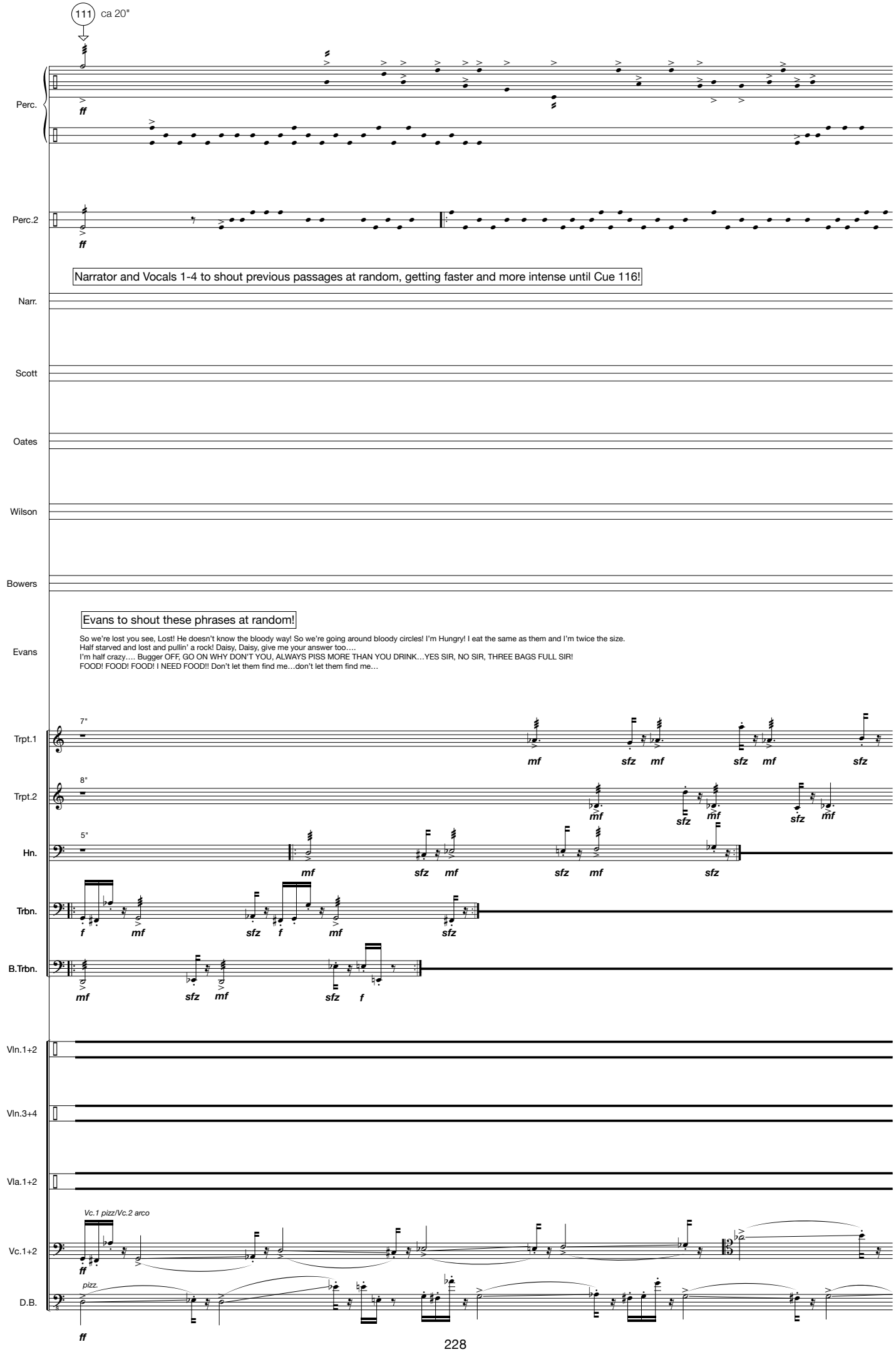

Tamtam
Perc.
Oates
He's exhausted now; but surely a spell for a day...
Wilson
He has concussion. He won't be coming home. I doubt he'll wake at all!
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
mf
f

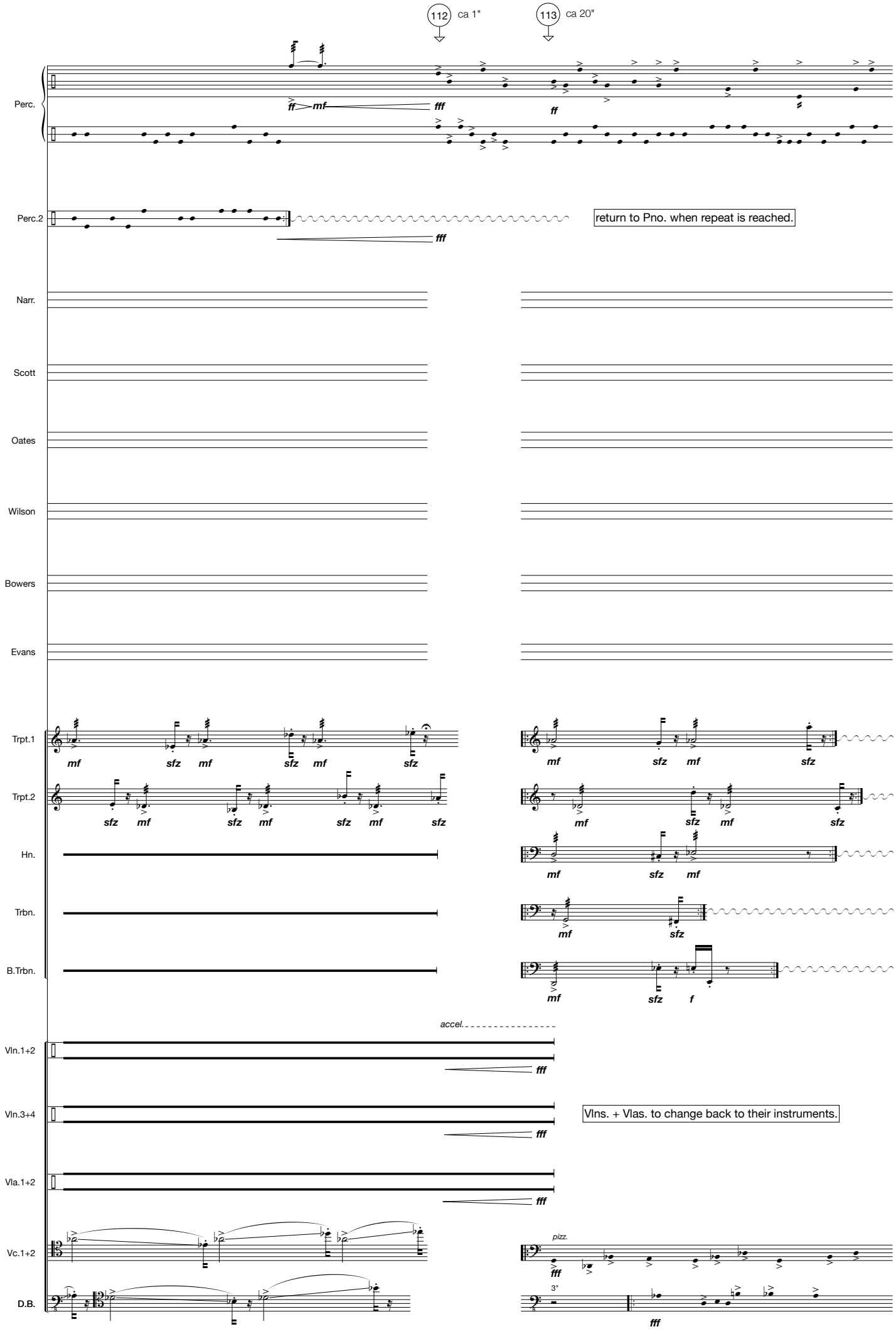

Tamtam
Perc.
f
Scott
Can nothing be done?
It's a cold thing, to lose a friend like this.
Bowers
We can't let him slip away like this. We can't sit here and watch him die and not do anything.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
f
Vln.1+2
ff
Vln.3+4
ff
Vla.1+2
f
Vc.1+2
f

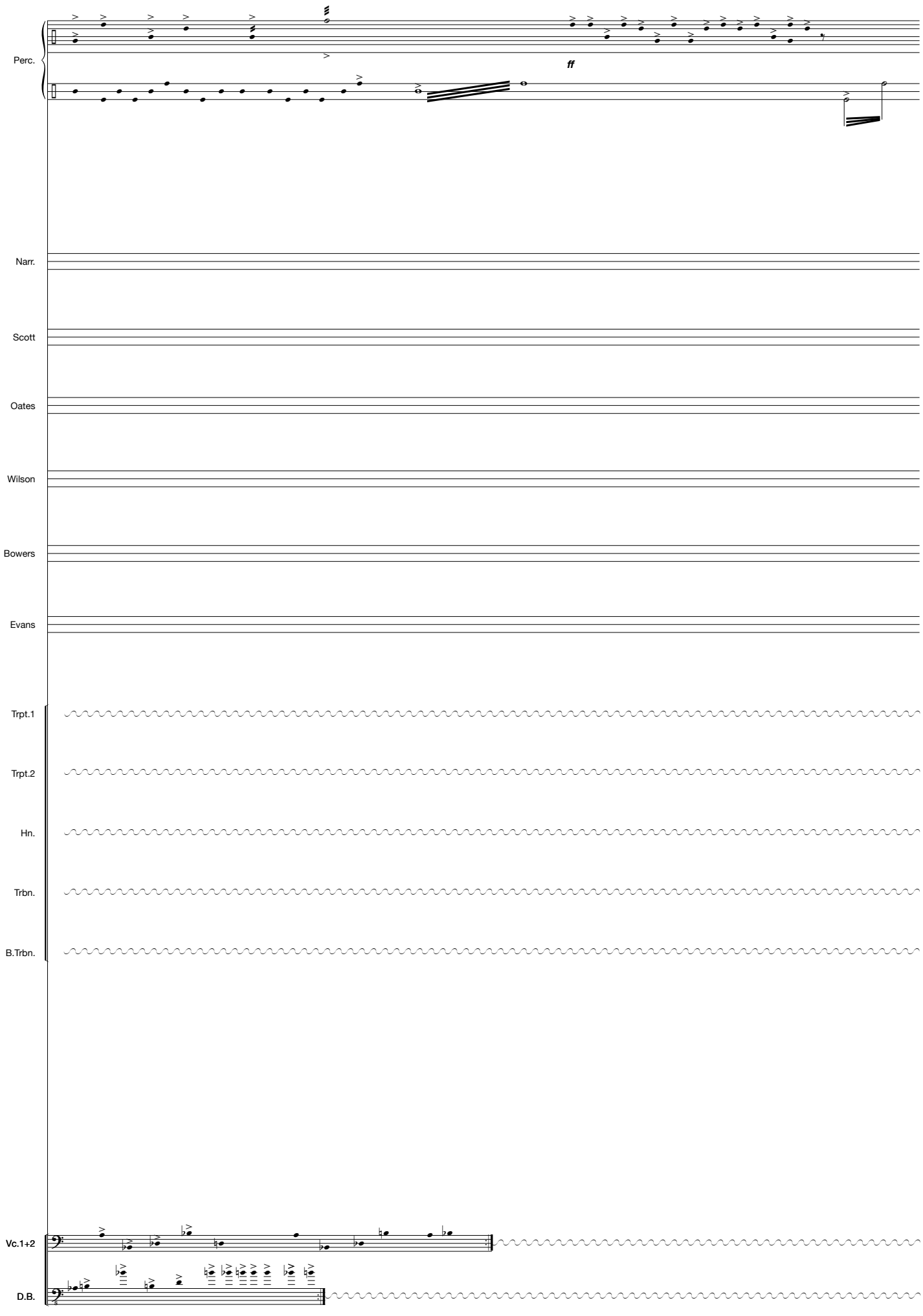

108
ca 10"
♩= approx. 98
Cowbells
Cymbals
Tamtam
Perc.
ff
Woodblocks
Tomtoms
Perc.2
ff
Rapid!
Narr.
Please be calm, Please be calm, Please be calm, there's no-thing to do but wait!
Rapid!
Scott
Please be calm, Please be calm, Please be calm, there's no-thing to do but wait!
Rapid!
Oates
Please be calm, Please be calm, Please be calm, there's no-thing to do but wait!
Rapid!
Wilson
Please be calm, Please be calm, Please be calm, there's no-thing to do but wait!
Rapid!
Bowers
Please be calm, Please be calm, Please be calm, there's no-thing to do but wait!
fff
Evans
LEAVE ME A - LONE!!
Trpt.1
fff
Trpt.2
fff
Hn.
fff
Trbn.
fff
B.Trbn.
fff
Vln.1+2
Vln.3+4
Vlns.+Vlas. to change to designated perc. instrument
Vla.1+2
Vc.1+2
pizz.
D.B.
fff

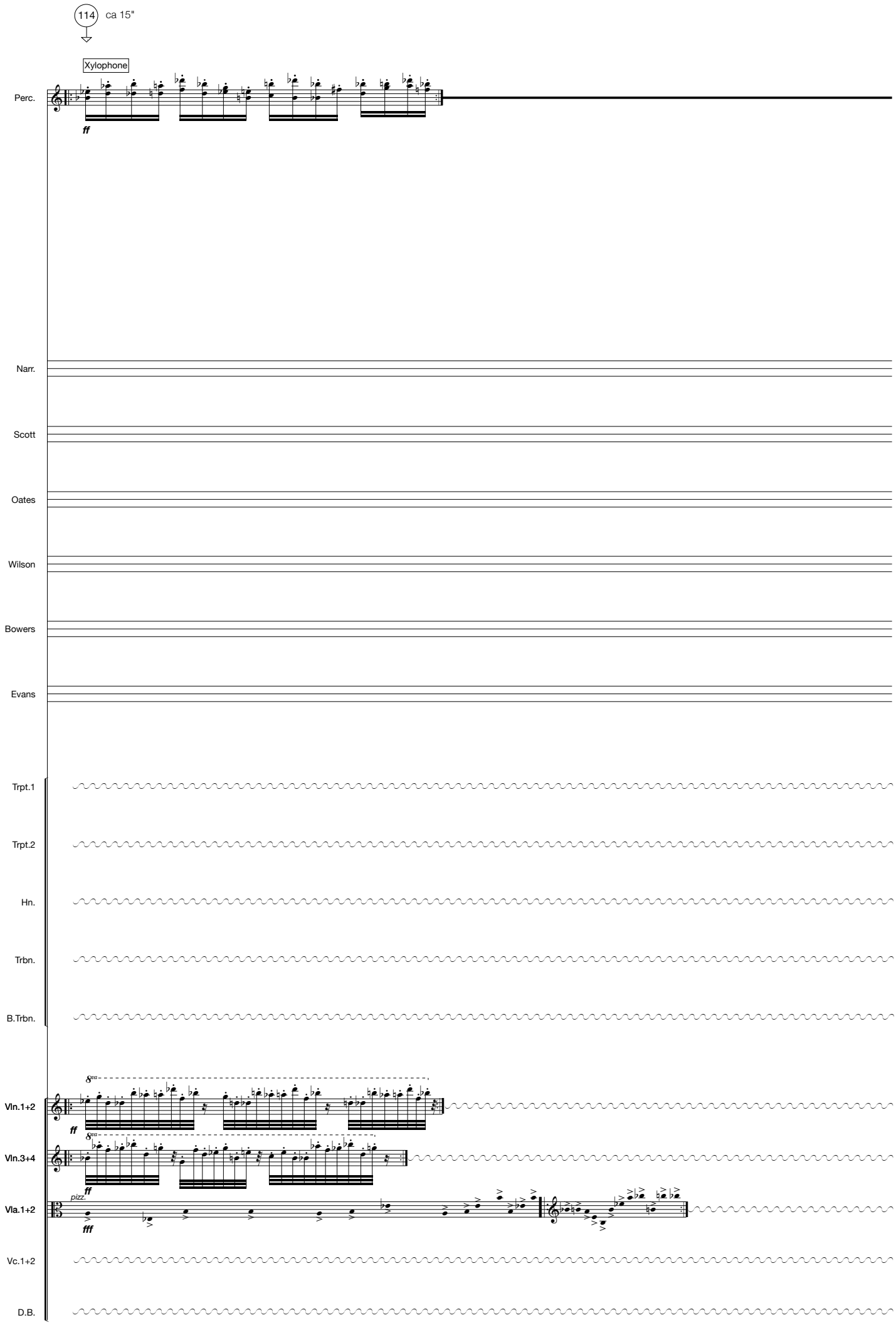

109
ca 15"
Perc.
Perc.2
4"
Narr.
O-ther! Ut - ter!
O-ther! Ut-ter!
O - ther! Ut - ter!
O-ther! Ut - ter!
Scott
O-ther! Ut - ter!
O - ther! Ut-ter!
O - ther! Ut - ter!
O-ther! Ut - ter!
2"
Oates
O - ther! Ut - ter!
O - ther! Ut - ter!
O-ther! Ut-ter!
O-ther! Ut - ter!
O-ther! Ut - ter!
5"
Wilson
O - ther! Ut - ter!
O - ther! Ut - ter!
O - ther! Ut - ter!
O-ther! Ut - ter!
3"
Bowers
O - ther! Ut - ter!
O - ther! Ut - ter!
O - ther! Ut - ter!
Evans
I've sat by o - ther death-beds
and know this feel - ing
Of UT - TER HELP - LESS - NESS
and grief and
an - - - ger
5"
Vln.1+2
7"
Whip
ff
Claves
ff
10"
Vln.3+4
7"
Temple block
ff
Tambourine
ff
9"
Vla.1+2
12"
Rachet
f
Triangle
f

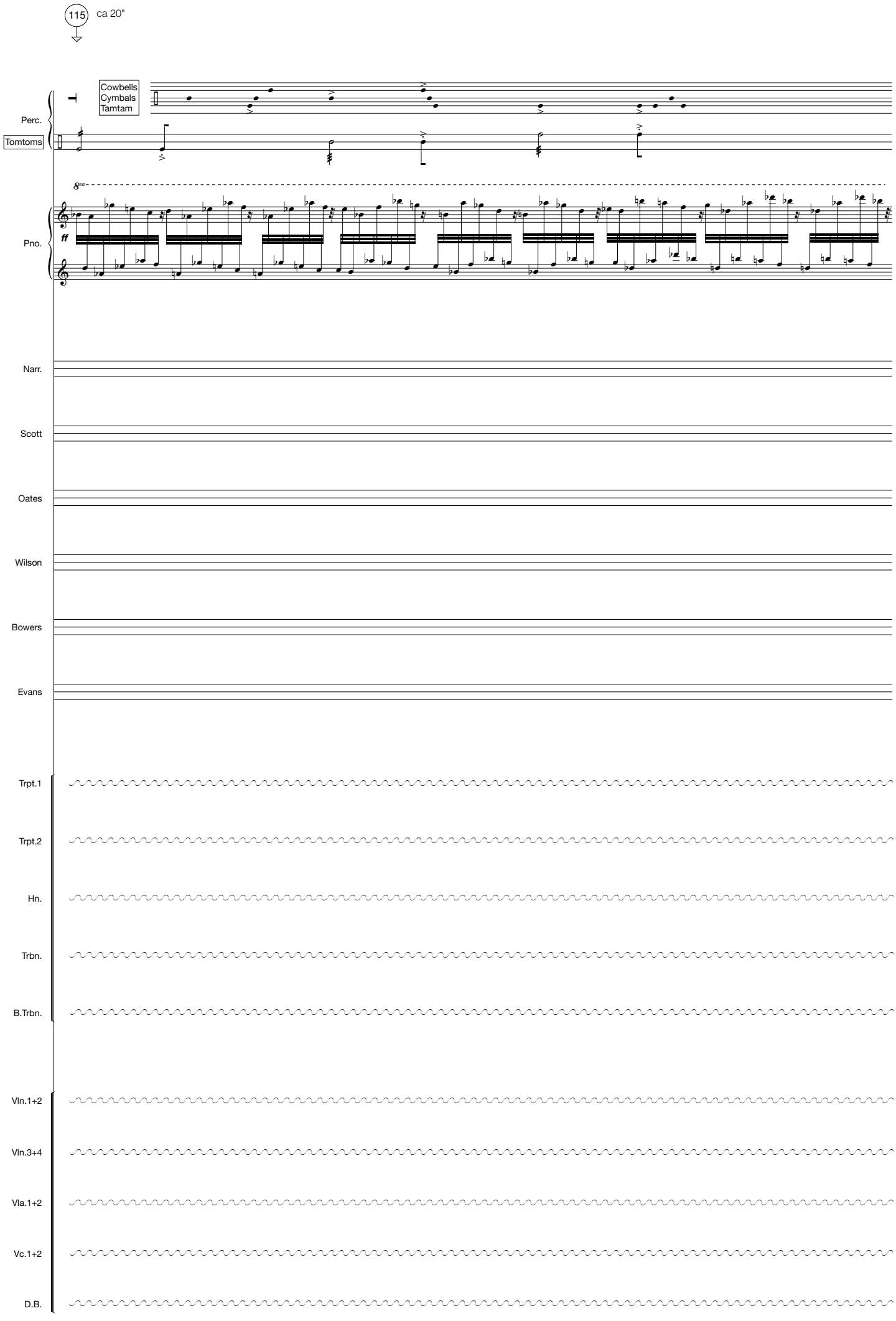

110 ca 10"
Perc.
ff
ff
Perc.2
3"
Narr.
O - ther! Ut - ter!
Ut - ter An - ger!
5"
Scott
O - ther! Ut - ter!
Ut - ter An - ger!
Ut - ter An - ger!
4"
Oates
O - ther! Ut - ter!
O - ther! Ut - ter!
Ut - ter An - ger!
2"
Wilson
O - ther! Ut - ter!
Ut - ter An - ger!
Ut - ter An - ger!
Bowers
O - ther! Ut - ter!
O - ther! Ut - ter!
Ut - ter An - ger!
Evans
When a moan is drown - ing you throw him a rope, you launch a boat, you dive to help him: re - lief in ac - tion!
Vln.1+2
Vln.3+4
Vla.1+2


111 ca 20"
Perc.
ff
Perc.2
ff
Narrator and Vocals 1-4 to shout previous passages at random, getting faster and more intense until Cue 116!
Narr.
Scott
Oates
Wilson
Bowers
Evans to shout these phrases at random!
Evans
So we're lost you see, Lost! He doesn't know the bloody way! So we're going around bloody circles! I'm Hungry! I eat the same as them and I'm twice the size.
Half starved and lost and pullin' a rock! Daisy, Daisy, give me your answer too….
I'm half crazy…. Bugger OFF, GO ON WHY DON'T YOU, ALWAYS PISS MORE THAN YOU DRINK…YES SIR, NO SIR, THREE BAGS FULL SIR!
FOOD! FOOD! FOOD! I NEED FOOD!! Don't let them find me…don't let them find me…
7"
Trpt.1
mf sfz mf sfz mf sfz
8"
Trpt.2
mf sfz mf sfz mf
5"
Hn.
mf sfz mf sfz mf sfz
Trbn.
f mf sfz f mf sfz
B.Trbn.
mf sfz mf sfz f
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1 pizz/Vc.2 arco
Vc.1+2
ff
pizz.
D.B.
ff

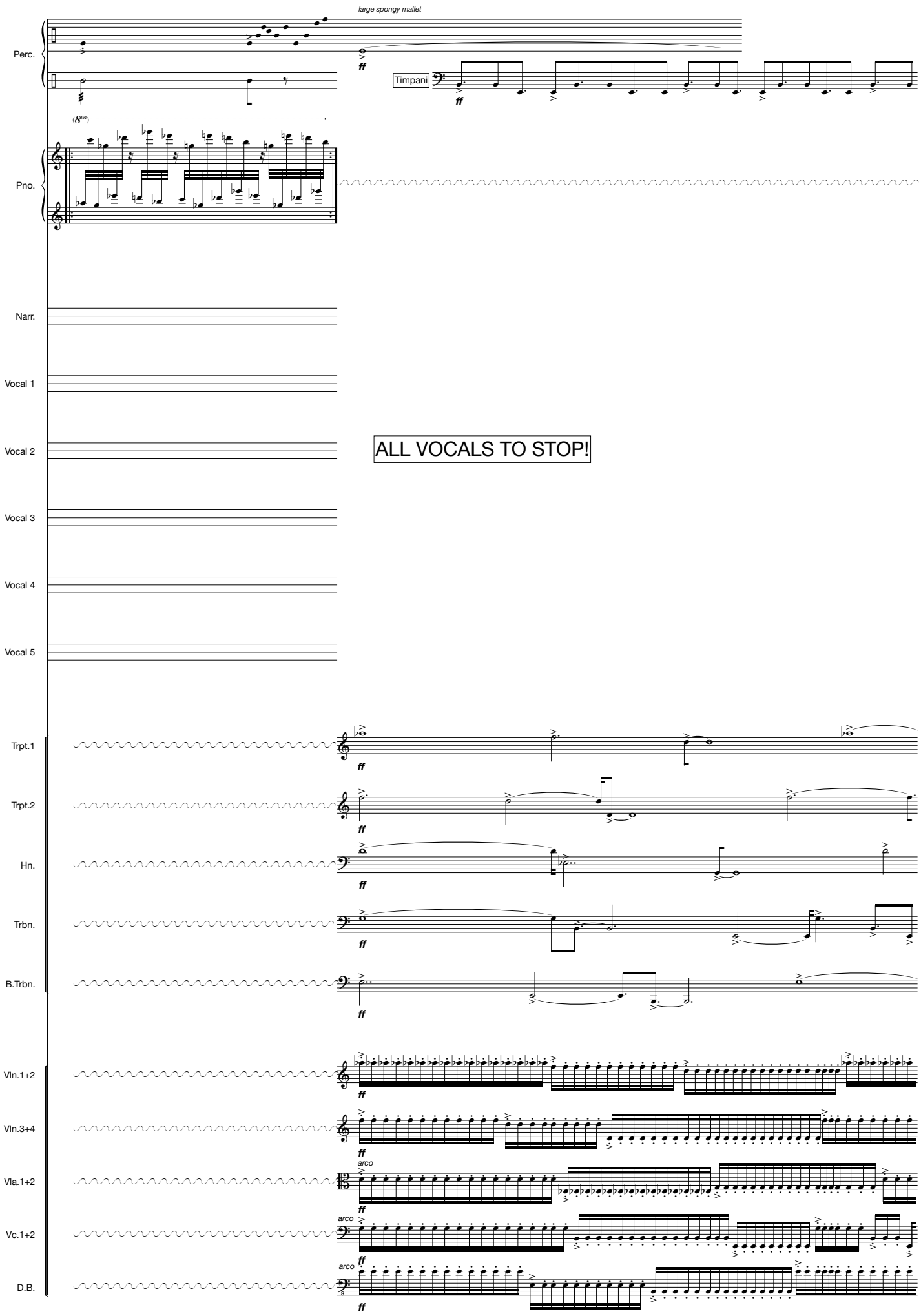

112
ca 1"
113
ca 20"
Perc.
ff
mf
fff
ff
Perc.2
fff
return to Pno. when repeat is reached.
Narr.
Scott
Oates
Wilson
Bowers
Evans
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
mf
sfz
mf
sfz
mf
sfz
accel.
Vln.1+2
fff
Vln.3+4
fff
Vlns. + Vlas. to change back to their instruments.
Vla.1+2
fff
Vc.1+2
pizz.
fff
D.B.
3"
fff

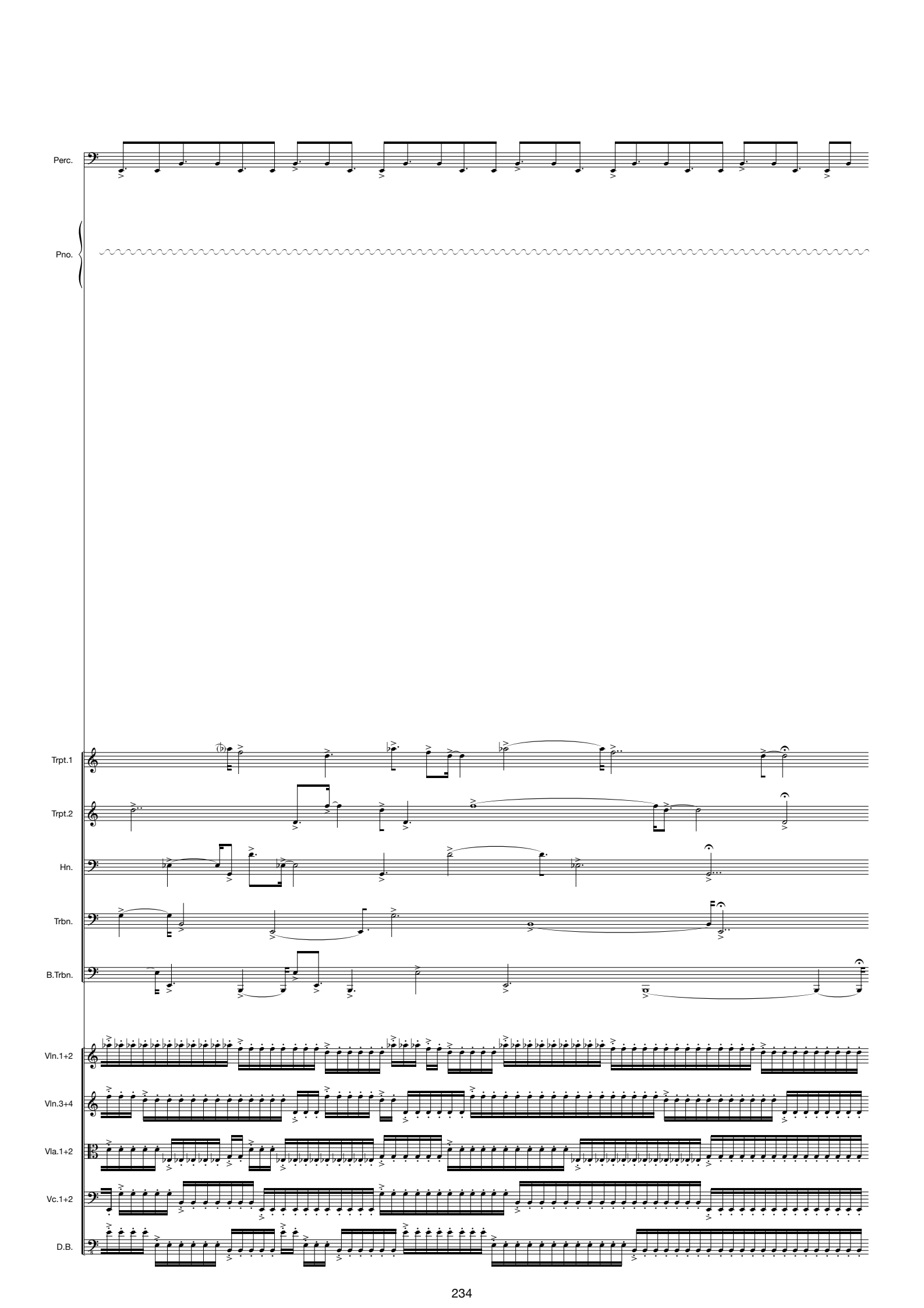

Perc.
ff
Narr.
Scott
Oates
Wilson
Bowers
Evans
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vc.1+2
D.B.

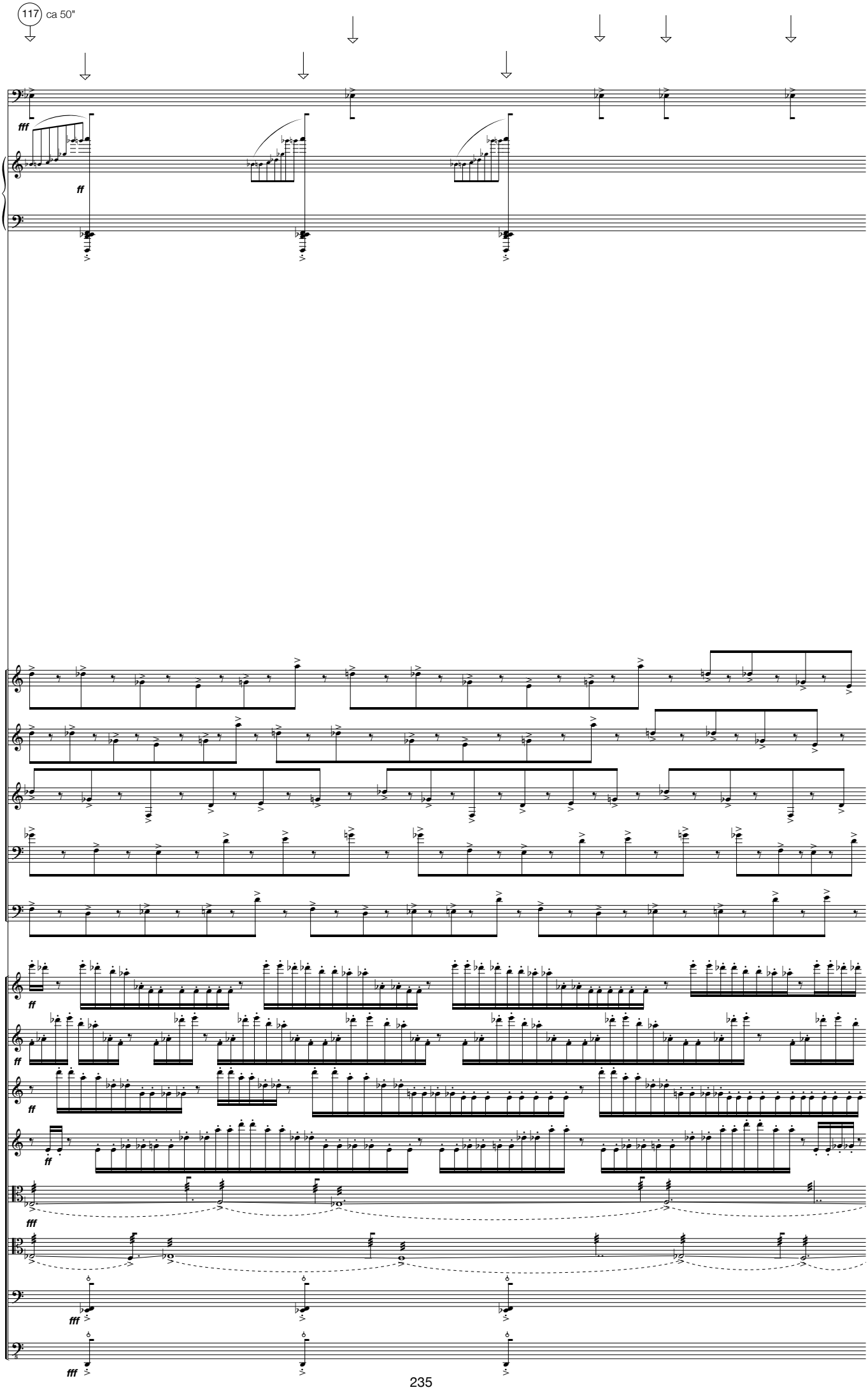

114
ca 15"
Xylophone
Perc.
ff
Narr.
Scott
Oates
Wilson
Bowers
Evans
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
ff
Vln.3+4
ff
Vla.1+2
pizz.
fff
Vc.1+2
D.B.

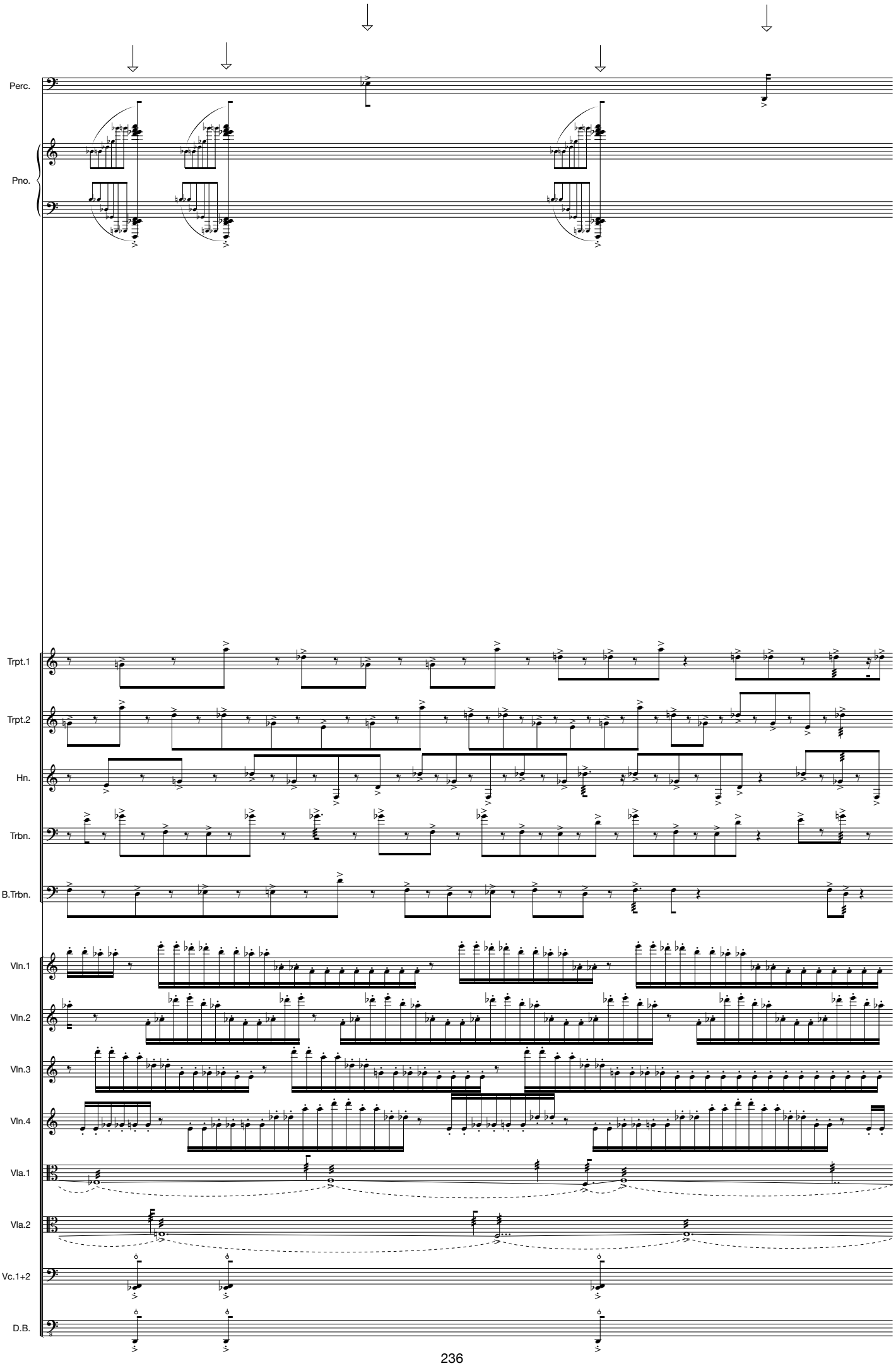

115
ca 20"
Cowbells
Cymbals
Tamtam
Perc.
Tomtoms
Pno.
ff
Narr.
Scott
Oates
Wilson
Bowers
Evans
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

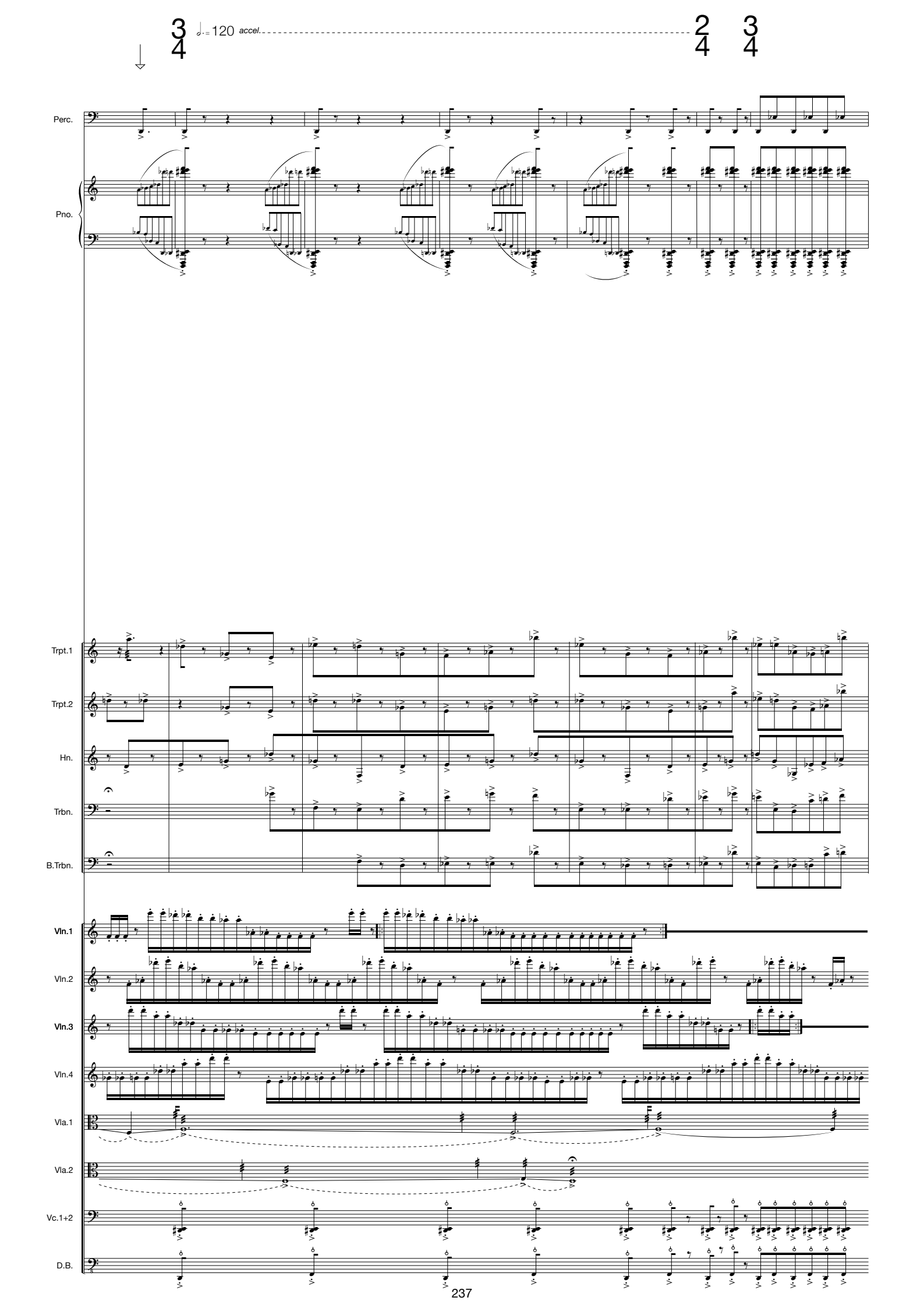
116 ca 30"


large spongy mallet
Perc.
ff
Timpani
ff
(8va)
Pno.
Narr.
Vocal 1
Vocal 2
ALL VOCALS TO STOP!
Vocal 3
Vocal 4
Vocal 5
Trpt.1
ff
Trpt.2
ff
Hn.
ff
Trbn.
ff
B.Trbn.
ff
Vln.1+2
ff
Vln.3+4
ff
Vla.1+2
arco
ff
Vc.1+2
arco
ff
D.B.
arco
ff

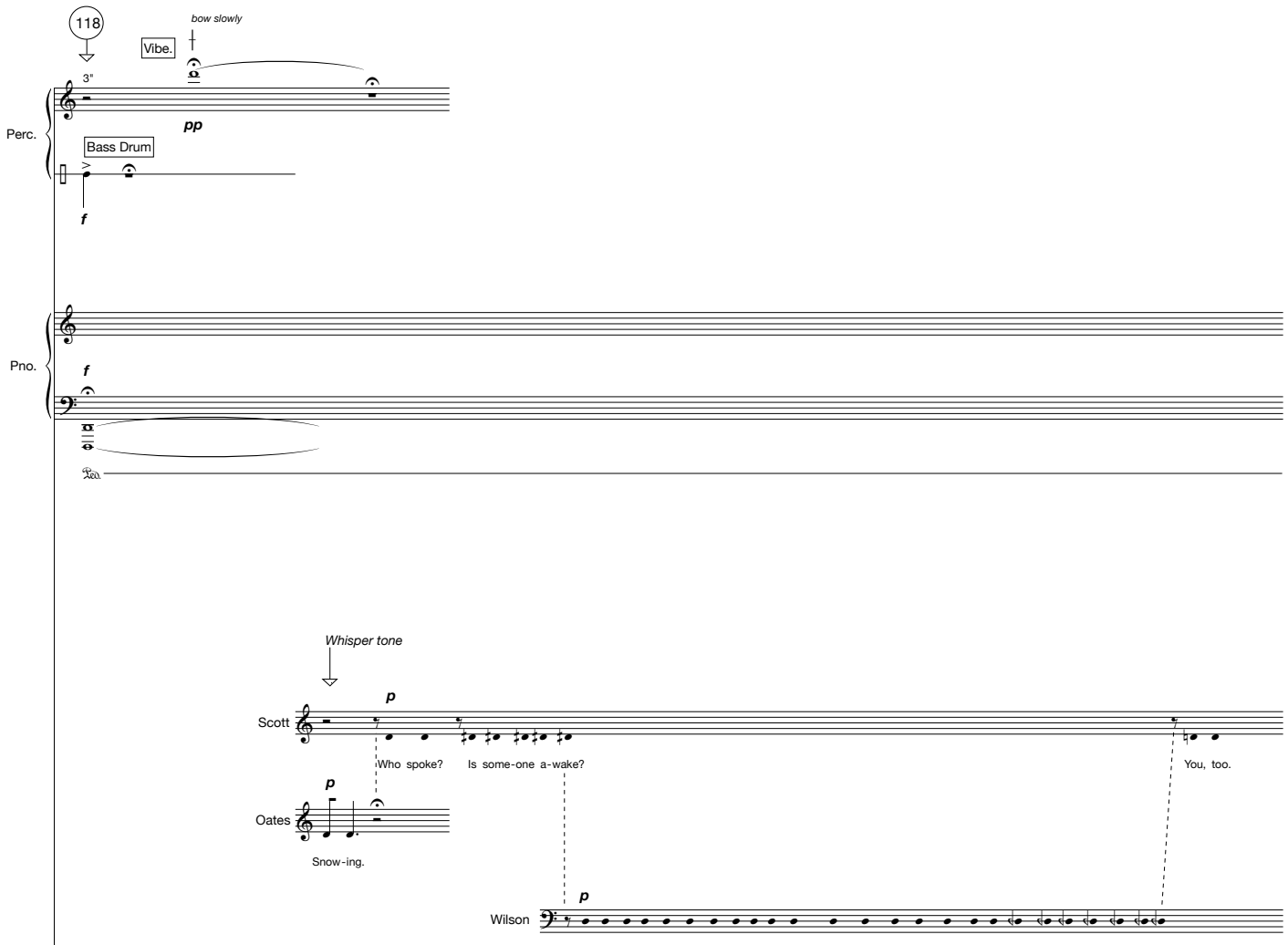

Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.


117
ca 50"
Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1+2
D.B.

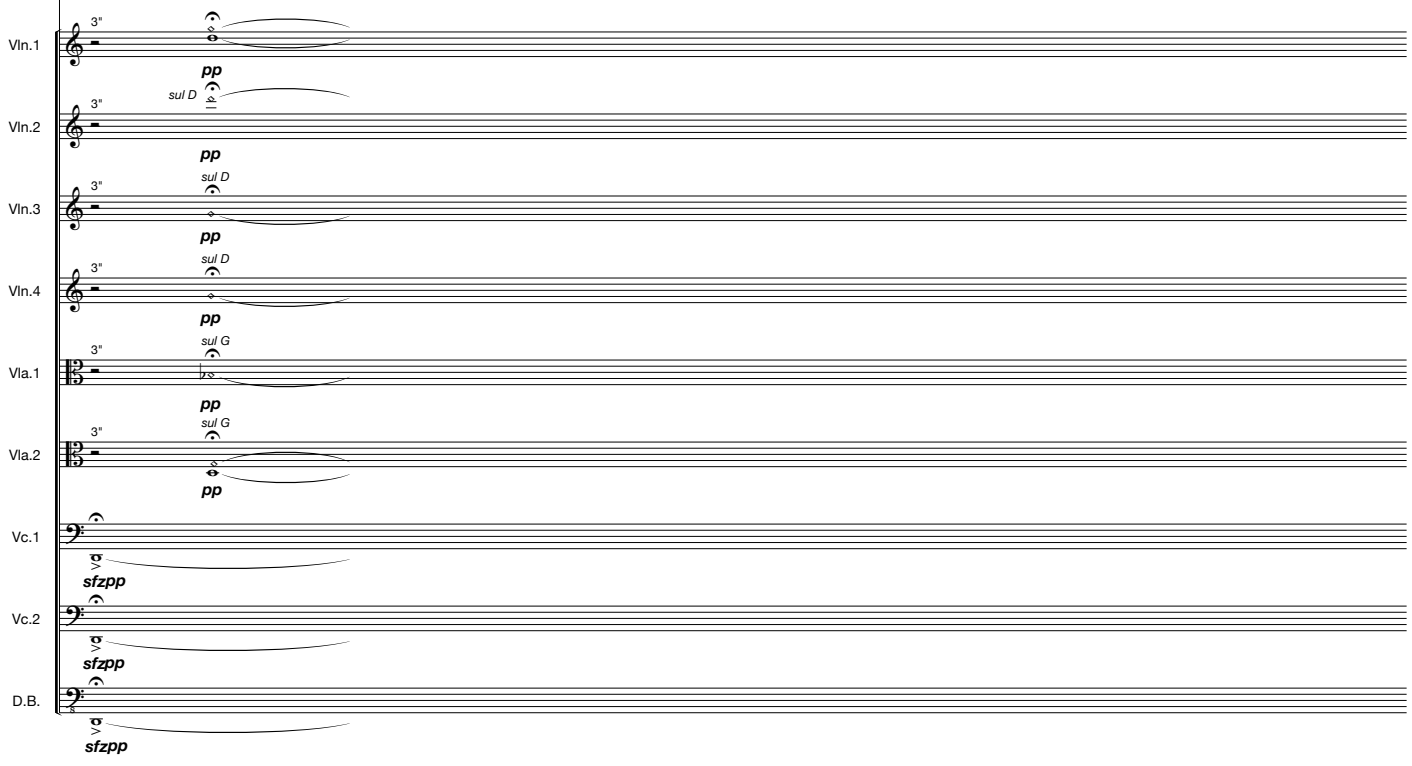

Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1+2
D.B.

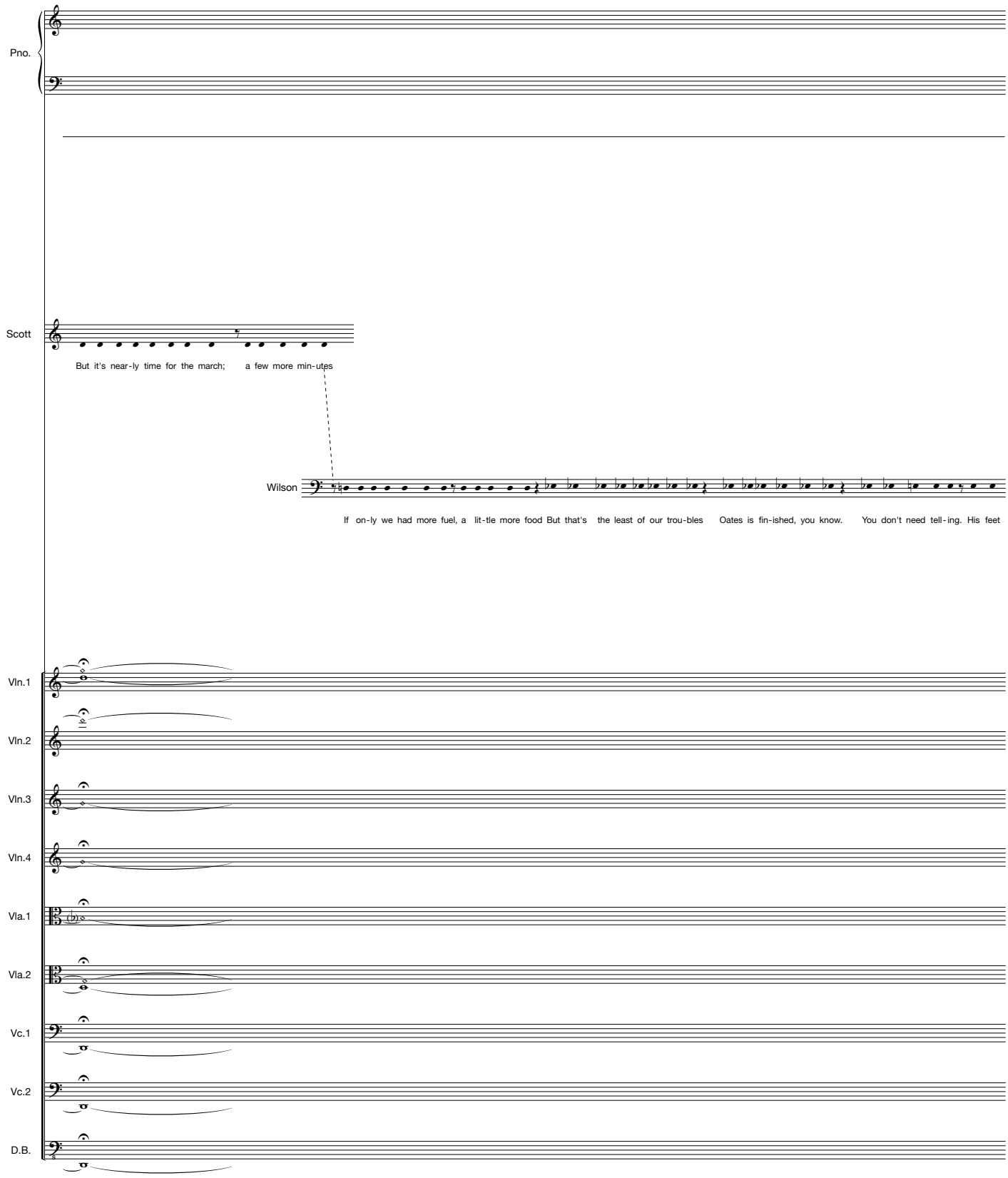

3/4
120 accel.
2/4
3/4
Perc.
Pno.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1+2
D.B.

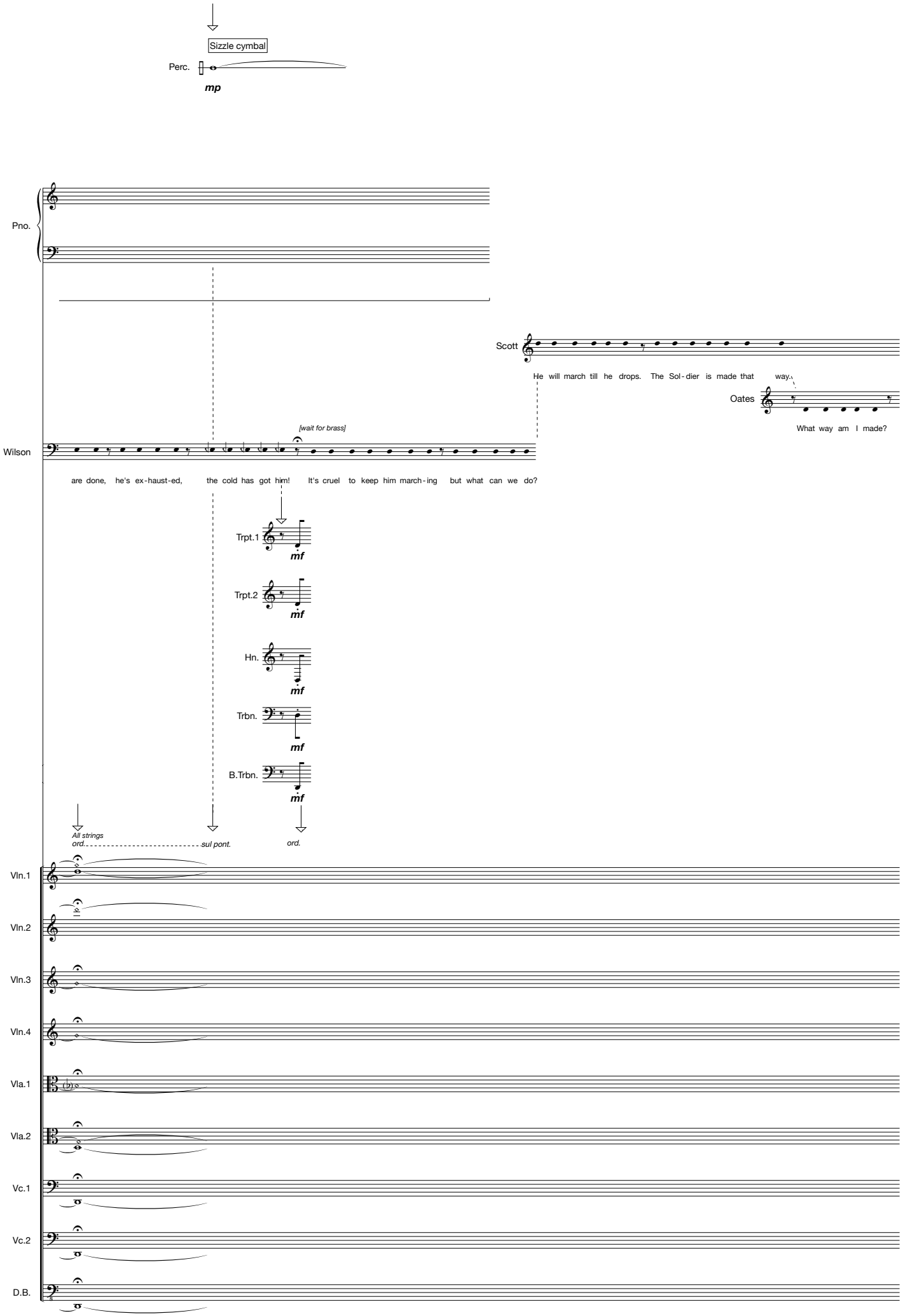
Scene 9 - The Blizzard

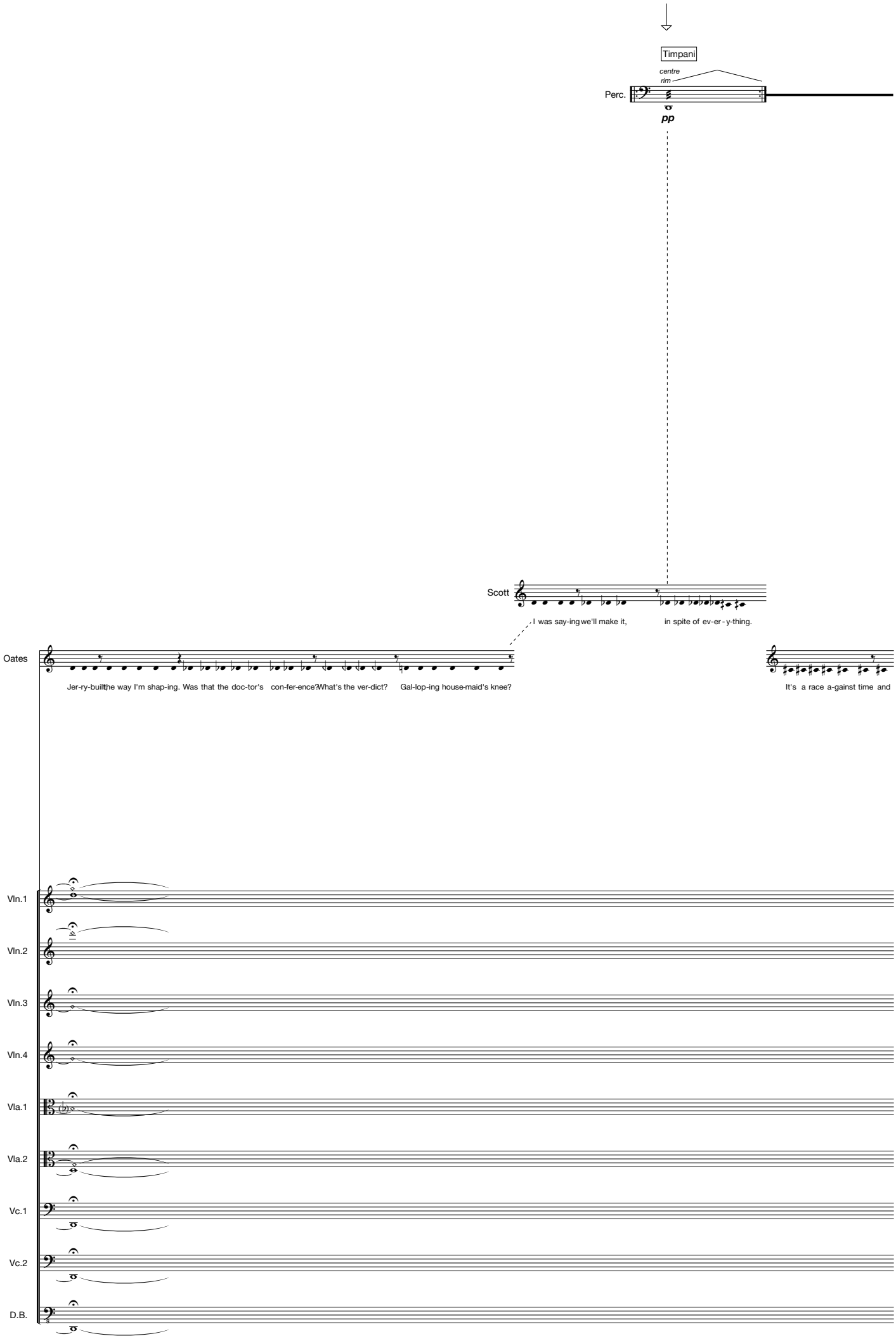


All strings to re-bow imperceptibly




Pno.
Scott
But it's near-ly time for the march; a few more min-utes
Wilson
If on-ly we had more fuel, a lit-tle more food But that's the least of our trou-bles Oates is fin-ished, you know. You don't need tell-ing. His feet
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Sizzle cymbal
Perc.
mp
Pno.
Scott
He will march till he drops. The Sol-dier is made that way.
Oates
What way am I made?
[wait for brass]
Wilson
are done, he's ex-haust-ed, the cold has got him! It's cruel to keep him march-ing but what can we do?
Trpt.1
mf
Trpt.2
mf
Hn.
mf
Trbn.
mf
B.Trbn.
mf
All strings ord.
sul pont.
ord.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timpani
centre
rim
Perc.
pp
Scott
I was say-ing we'll make it,
in spite of ev-er-y-thing.
Oates
Jer-ry-built the way I'm shap-ing. Was that the doc-tor's con-fer-ence? What's the ver-dict? Gal-lop-ing house-maid's knee?
It's a race a-gainst time and
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

Perc.

Oates

you'll nev-er beat the bliz-zards with a crip-ple on your hands. Tell me, Wil-son, I want to know and I'm not a-fraid to face it, Is there a chance for me? I know there isn-'t.

Wilson

Sol-dier, I don't know.

Vln.1

Vln.2

Vln.3

Vln.4

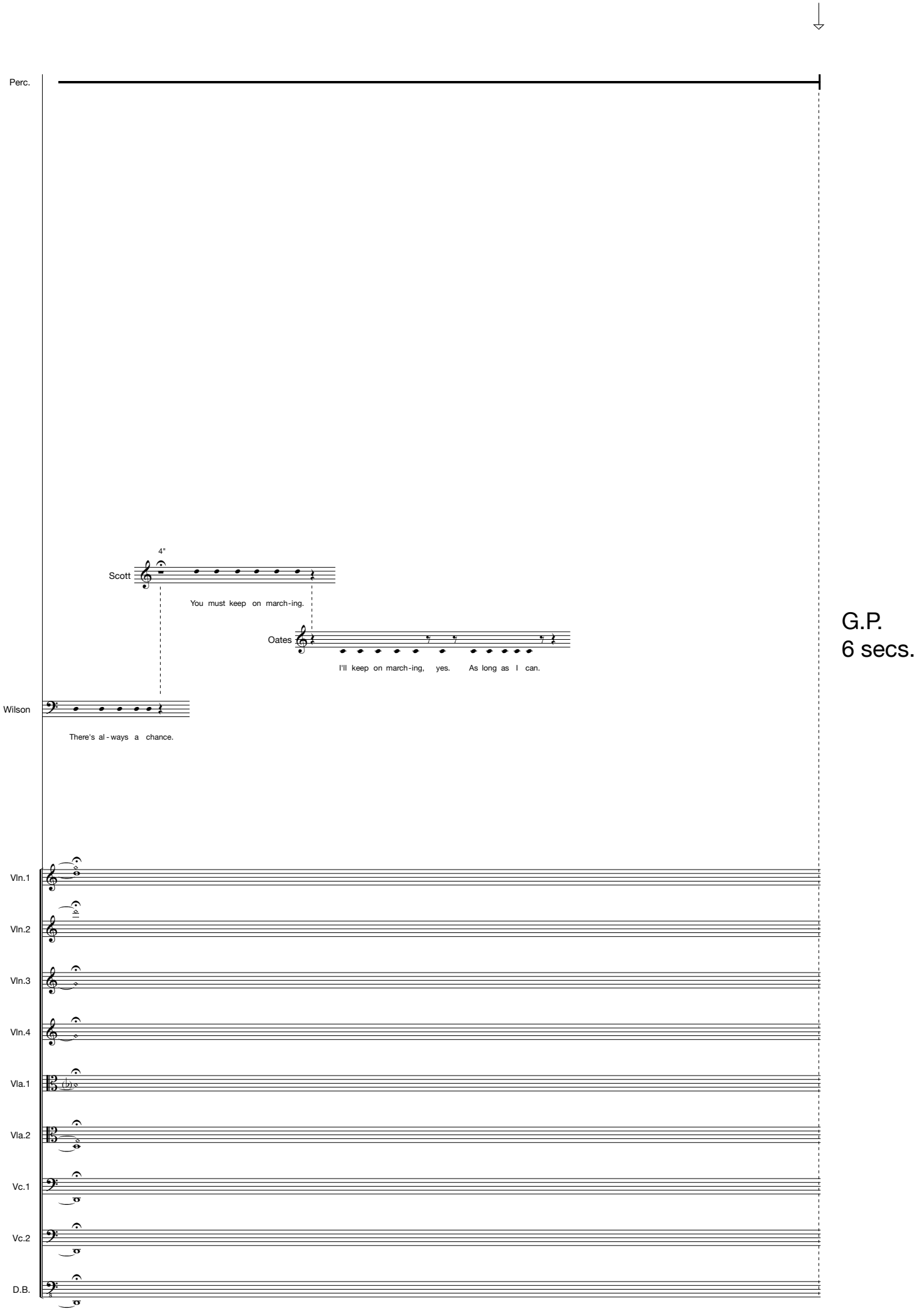
Vla.1

Vla.2

Vc.1

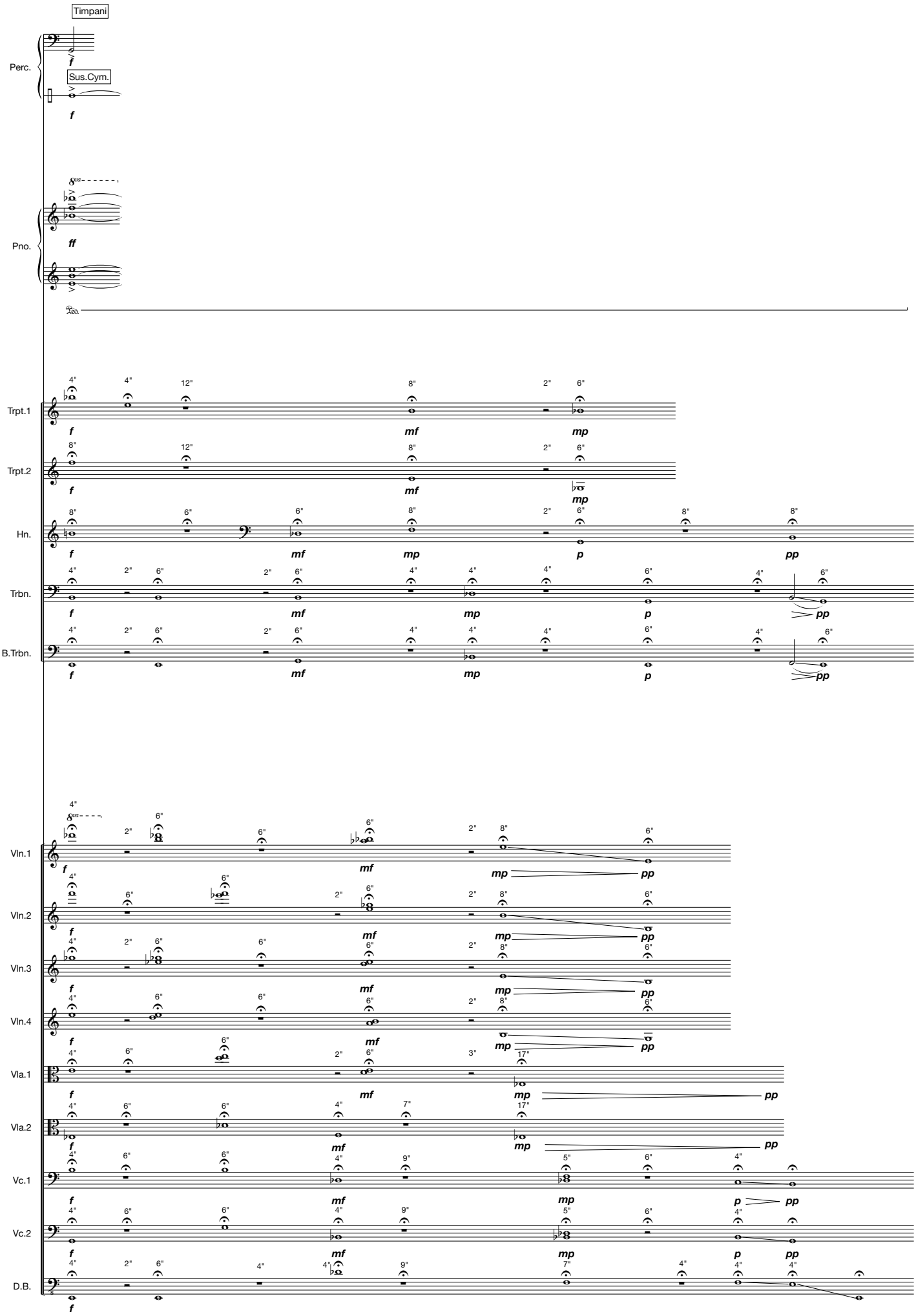
Vc.2

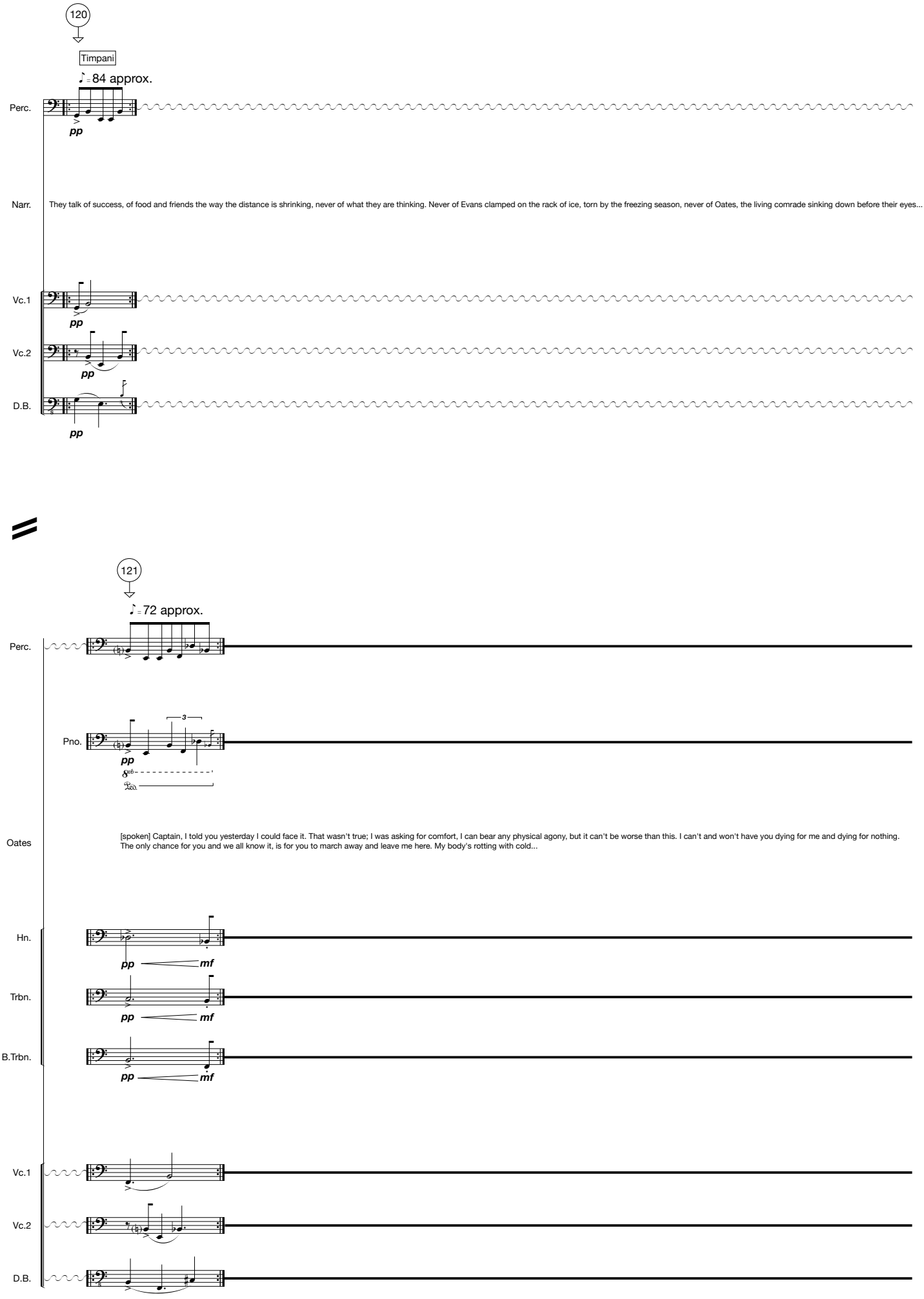
D.B.

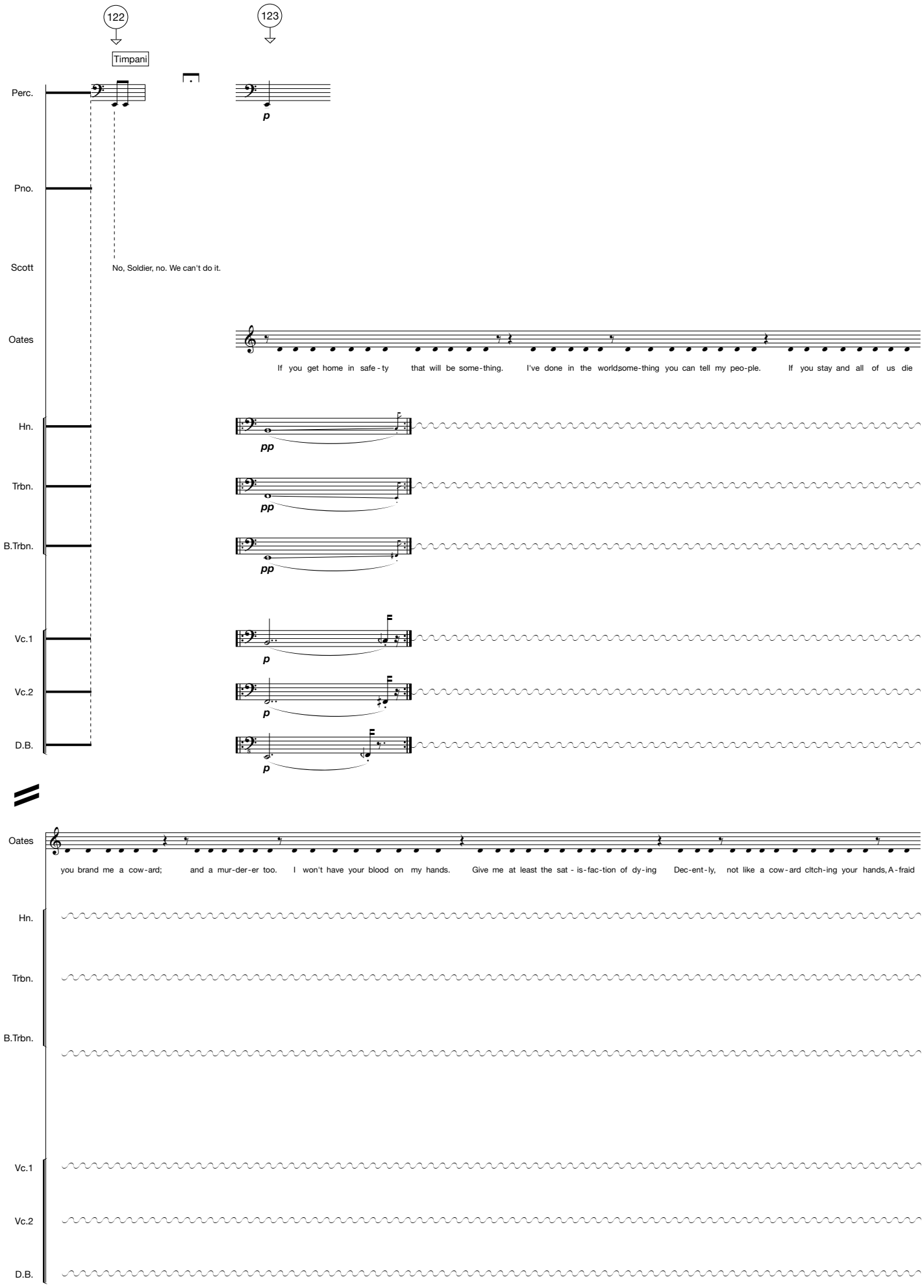

Perc.
4"
Scott
You must keep on march-ing.
Oates
I'll keep on march-ing, yes. As long as I can.
Wilson
There's al-ways a chance.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

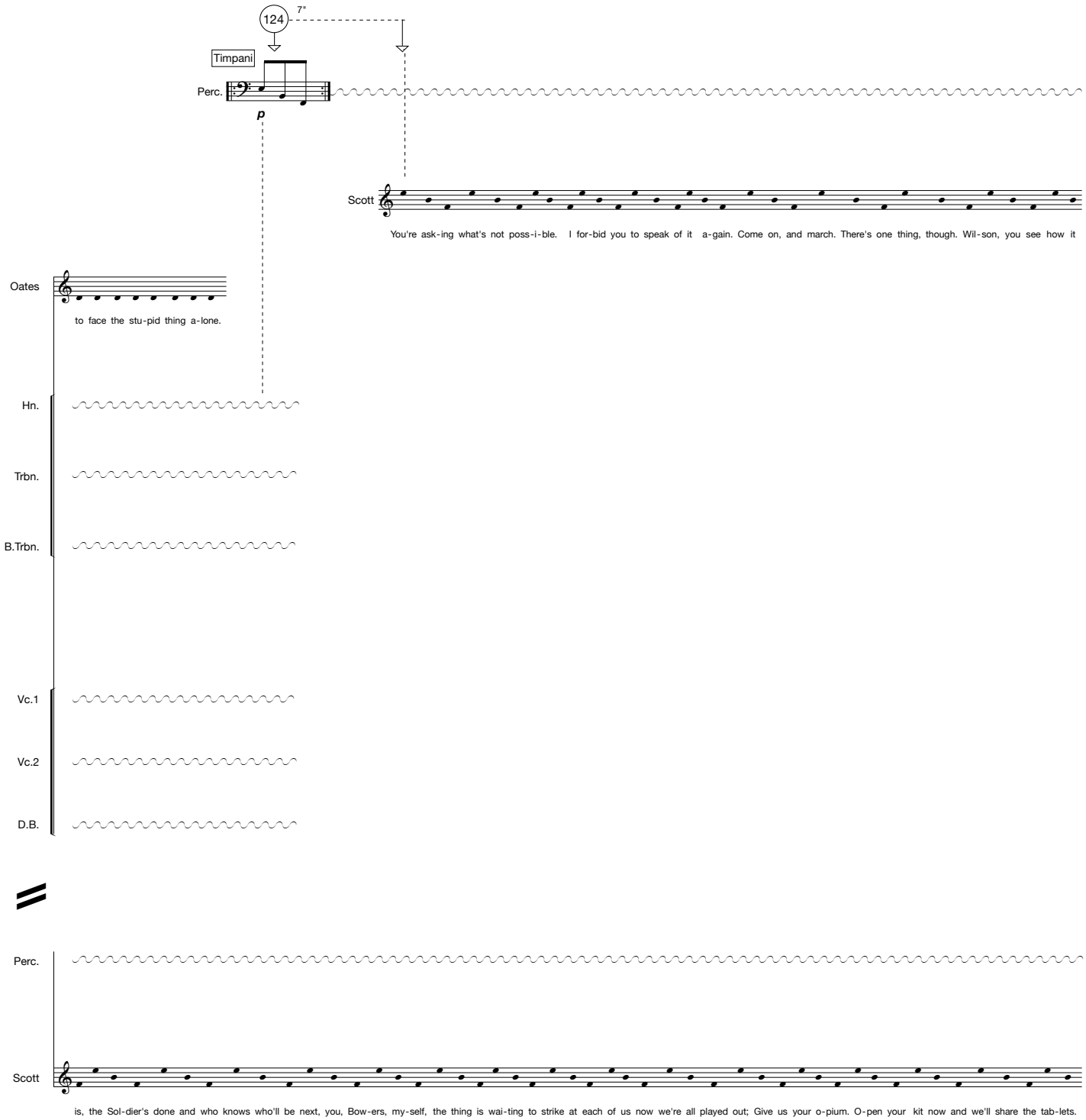
G.P.
6 secs.

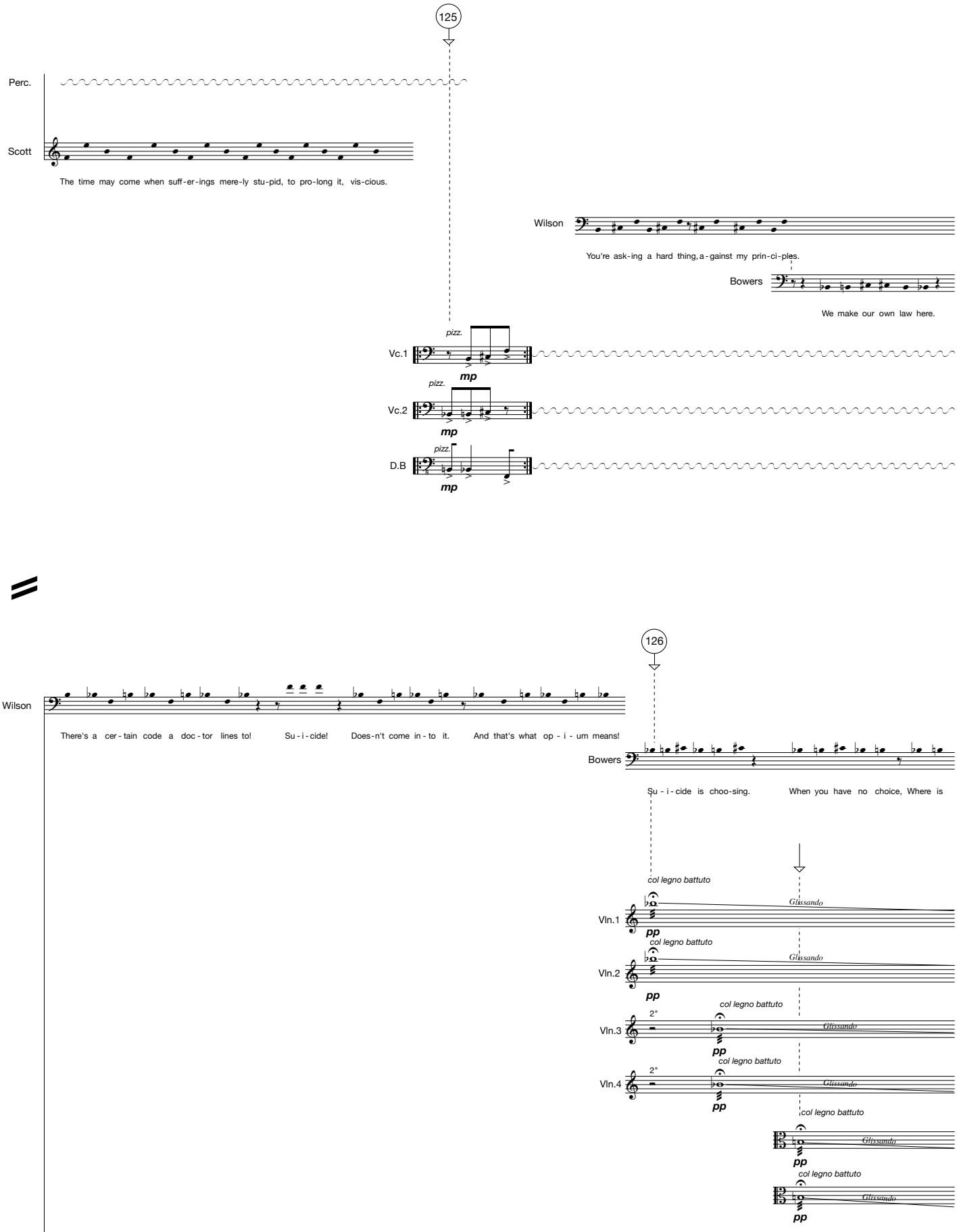
119 Ad. Lib.
Durations in seconds are approximate. Do not play synchronised!




120
Timpani
♪ = 84 approx.
Perc.
pp
Narr.
They talk of success, of food and friends the way the distance is shrinking, never of what they are thinking. Never of Evans clamped on the rack of ice, torn by the freezing season, never of Oates, the living comrade sinking down before their eyes...
Vc.1
pp
Vc.2
pp
D.B.
pp
121
♪ = 72 approx.
Perc.
Pno.
3
pp
Oates
[spoken] Captain, I told you yesterday I could face it. That wasn't true; I was asking for comfort, I can bear any physical agony, but it can't be worse than this. I can't and won't have you dying for me and dying for nothing. The only chance for you and we all know it, is for you to march away and leave me here. My body's rotting with cold...
Hn.
pp
mf
Trbn.
pp
mf
B.Trbn.
pp
mf
Vc.1
Vc.2
D.B.


122
123
Timpani
Perc.
Pno.
Scott
No, Soldier, no. We can't do it.
Oates
If you get home in safe - ty that will be some - thing. I've done in the worldsome - thing you can tell my peo - ple. If you stay and all of us die
Hn.
Trbn.
B.Trbn.
Vc.1
Vc.2
D.B.
p
pp
Oates
you brand me a cow - ard; and a mur - der - er too. I won't have your blood on my hands. Give me at least the sat - is - fac - tion of dy - ing Dec - ent - ly, not like a cow - ard cltch - ing your hands, A - fraid
Hn.
Trbn.
B.Trbn.
Vc.1
Vc.2
D.B.


124
7"
Timpani
Perc.
p
Scott
You're ask-ing what's not poss-i-ble. I for-bid you to speak of it a-gain. Come on, and march. There's one thing, though. Wil-son, you see how it
Oates
to face the stu-pid thing a-lone.
Hn.
Trbn.
B.Trbn.
Vc.1
Vc.2
D.B.
Perc.
Scott
is, the Sol-dier's done and who knows who'll be next, you, Bow-ers, my-self, the thing is wai-ting to strike at each of us now we're all played out; Give us your o-pium. O-pen your kit now and we'll share the tab-lets.


125
Perc.
Scott
The time may come when suff-er-ings mere-ly stu-pid, to pro-long it, vis-cious.
Wilson
You're ask-ing a hard thing, a-gainst my prin-ci-ples.
Bowers
We make our own law here.
pizz.
Vc.1
mp
pizz.
Vc.2
mp
pizz.
D.B
mp
126
Wilson
There's a cer-tain code a doc-tor lines to!
Su-i-cide!
Does-n't come in-to it.
And that's what op-i-um means!
Bowers
Su-i-cide is choo-sing.
When you have no choice, Where is
col legno battuto
Glissando
Vln.1
pp
col legno battuto
Glissando
Vln.2
pp
col legno battuto
2"
Glissando
Vln.3
pp
col legno battuto
2"
Glissando
Vln.4
pp
col legno battuto
Glissando
pp
col legno battuto
Glissando
pp
Vc.1
Vc.2
D.B.

G.P.

3 secs.

after vc./bass stops

127

4/4 ♩= 60

Motor on - slow vibrato

Vibe.

Perc.

p

Pno.

pp

Wilson

Sup-pose I had no op-i-um

Bowers

the harm in mak-ing a hard thing ea-sy?

Vln.1 *Glissando*

Vln.2 *Glissando*

Vln.3 *Glissando*

Vln.4 *Glissando*

Vla.1 *Glissando*

Vla.2 *Glissando*

Vc.1

Vc.2

D.B.

4/4

sul pont. *con sord.* ***ppp***

sul pont. *con sord.* ***ppp***

con sord. *sul pont.* ***ppp***

sul pont. ***ppp*** *con sord.*

con sord. *sul pont.* ***ppp***

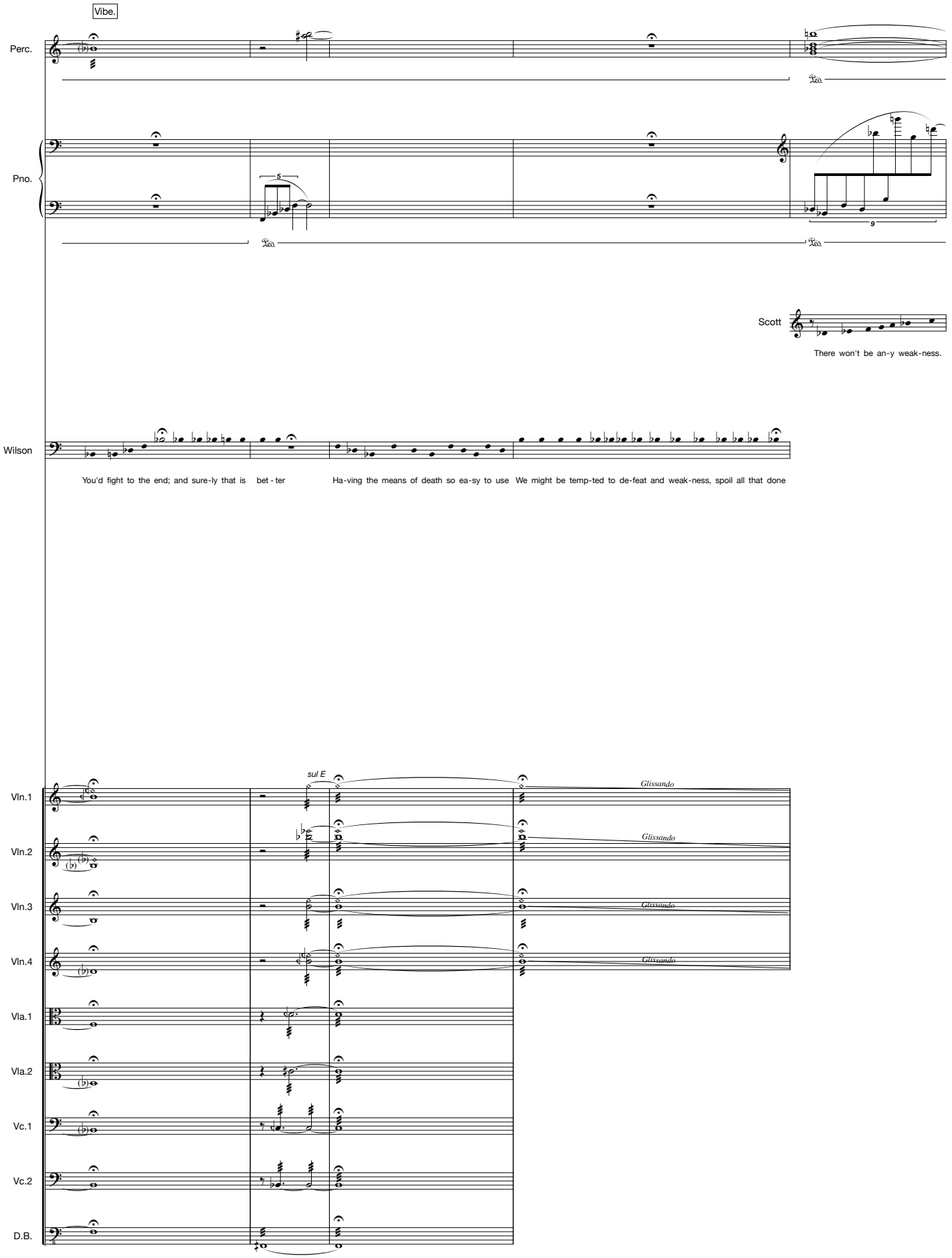
con sord. *sul pont.* ***ppp***

sul pont. *con sord.* ***ppp***

con sord. *sul pont.* ***ppp***

ppp *con sord.* *sul pont.*

ppp


Vibe.
Perc.
Pno.
5
9
Scott
There won't be an-y weak-ness.
Wilson
You'd fight to the end; and sure-ly that is bet - ter
Ha-ving the means of death so ea-sy to use
We might be temp-ted to de-feat and weak-ness, spoil all that done
sul E
Glissando
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

128

129

Vibe.

Perc.

pp

Pno.

pp

Scott

But I, as lea-der, won't ask an - y man to suf-fer need-less pain of bod-y or mind.

Wilson

I wish you'd leave this thing to me. To see that no one suf-fers. I'll make it my bus(i)-ness to care for

con sord.

Trpt.1

pp

con sord.

Trpt.2

pp

con sord.

Hn.

pp

con sord.

Trbn.

pp

con sord.

B.Trbn.

pp

sul E

Vln.1

pp

sul E

Vln.2

pp

sul E

Vln.3

pp

sul E

Vln.4

pp

pp

Vla.1

pp

Vla.2

pp

Vc.1

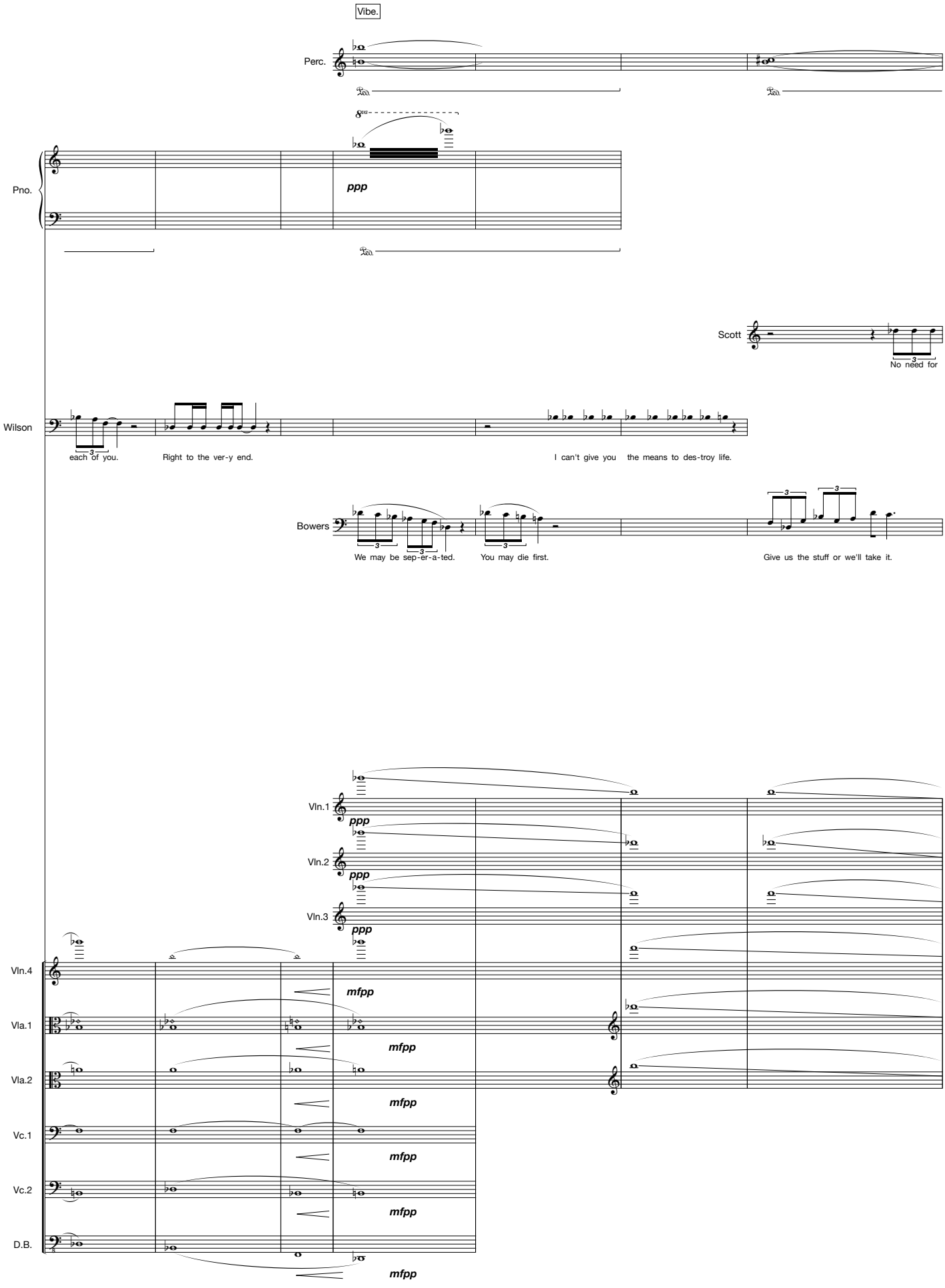
pp

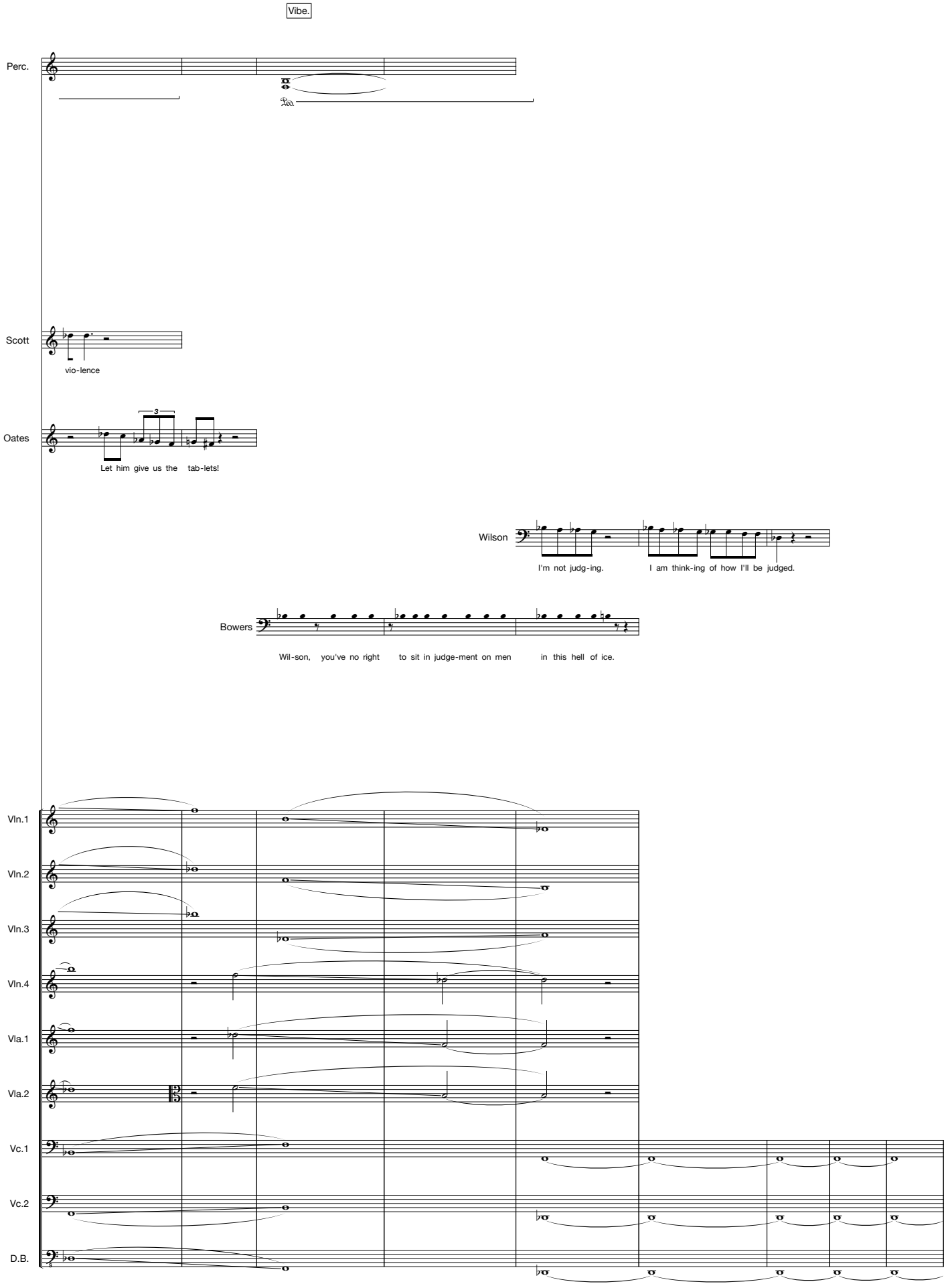
Vc.2

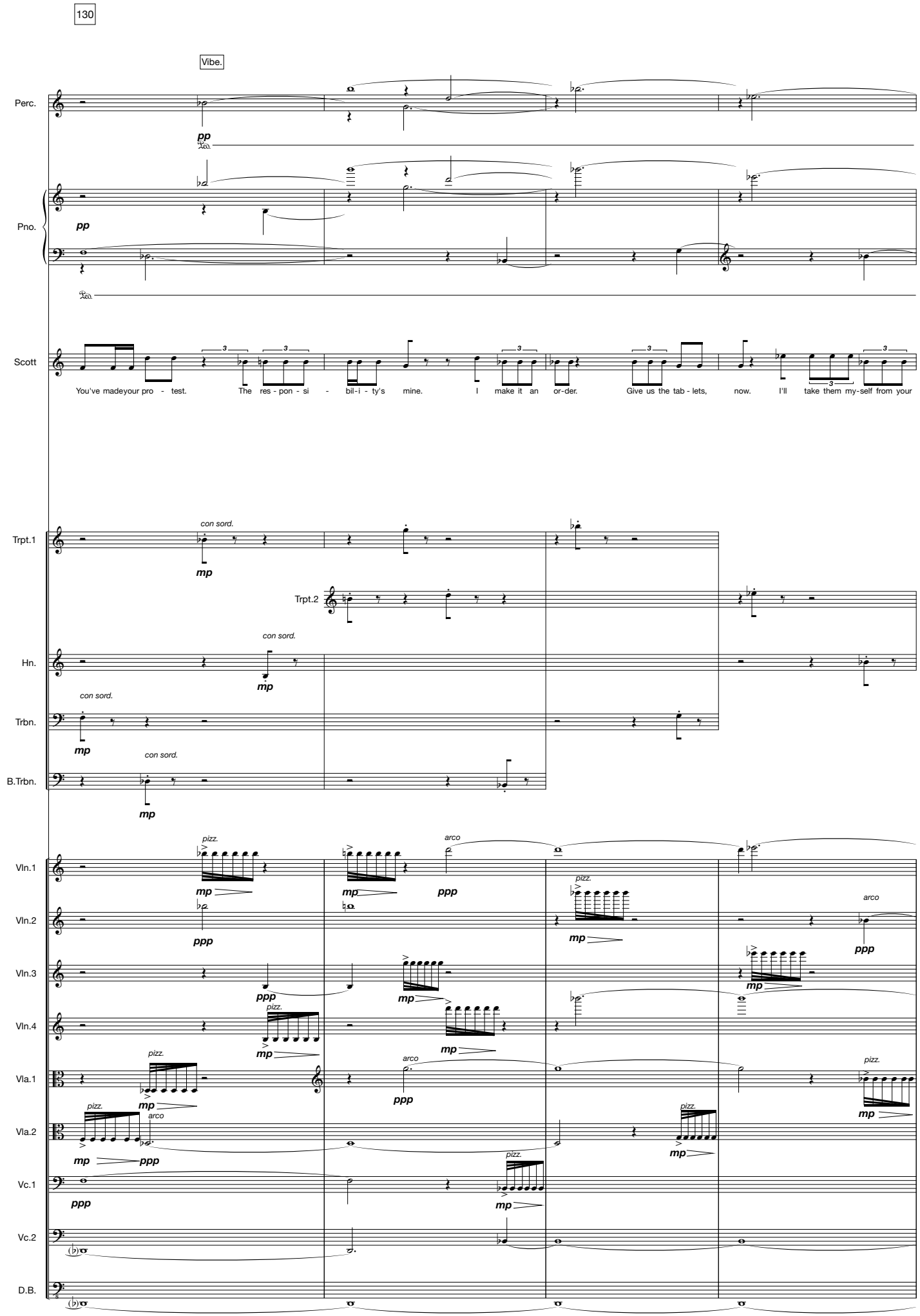
pp

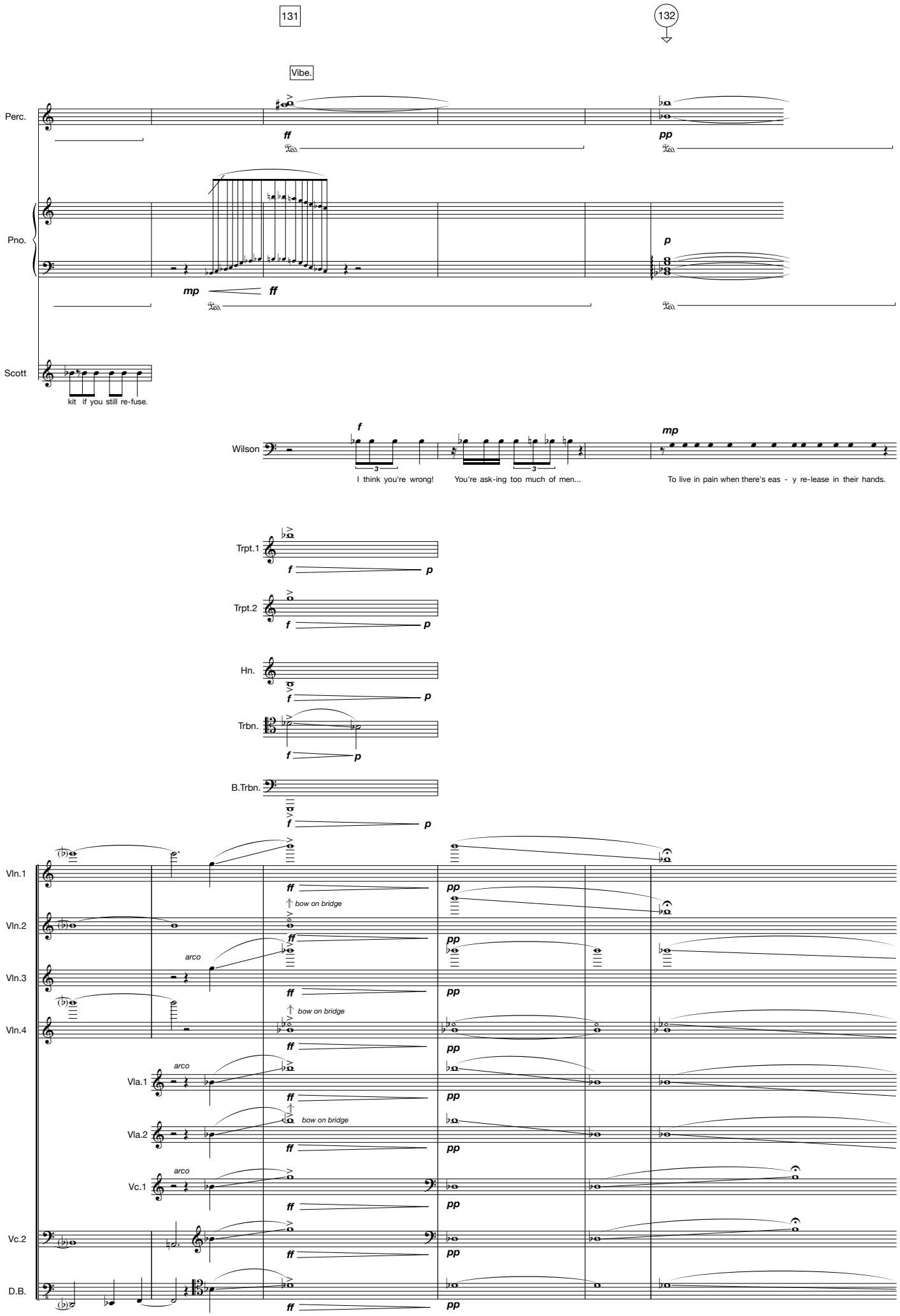
D.B

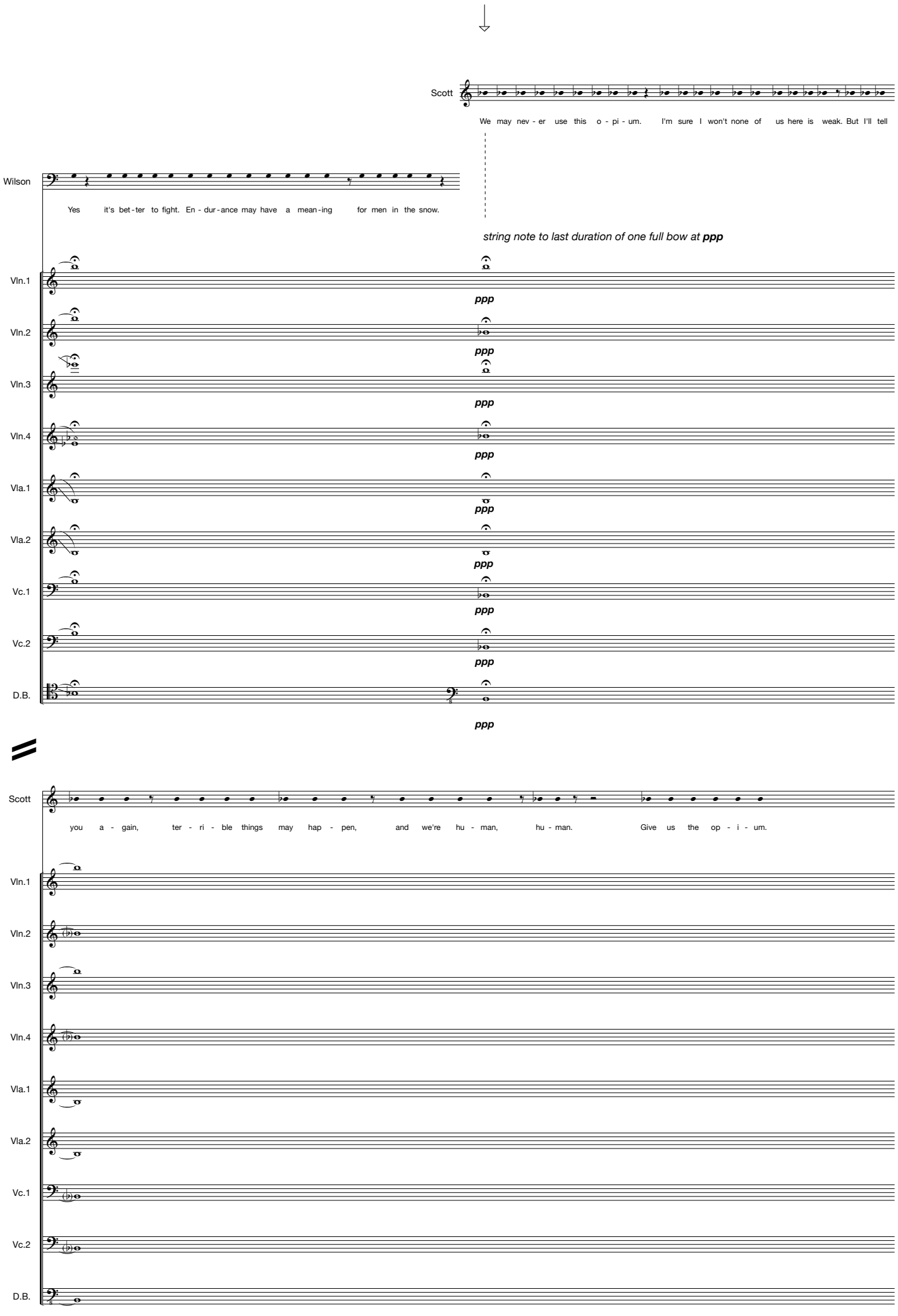
pp


Vibe.
Perc.
Pno.
ppp
Scott
No need for
Wilson
each of you.
Right to the ver-y end.
I can't give you the means to des-troy life.
Bowers
We may be sep-er-a-ted.
You may die first.
Give us the stuff or we'll take it.
Vln.1
ppp
Vln.2
ppp
Vln.3
ppp
Vln.4
mfpp
Vla.1
mfpp
Vla.2
mfpp
Vc.1
mfpp
Vc.2
mfpp
D.B.
mfpp

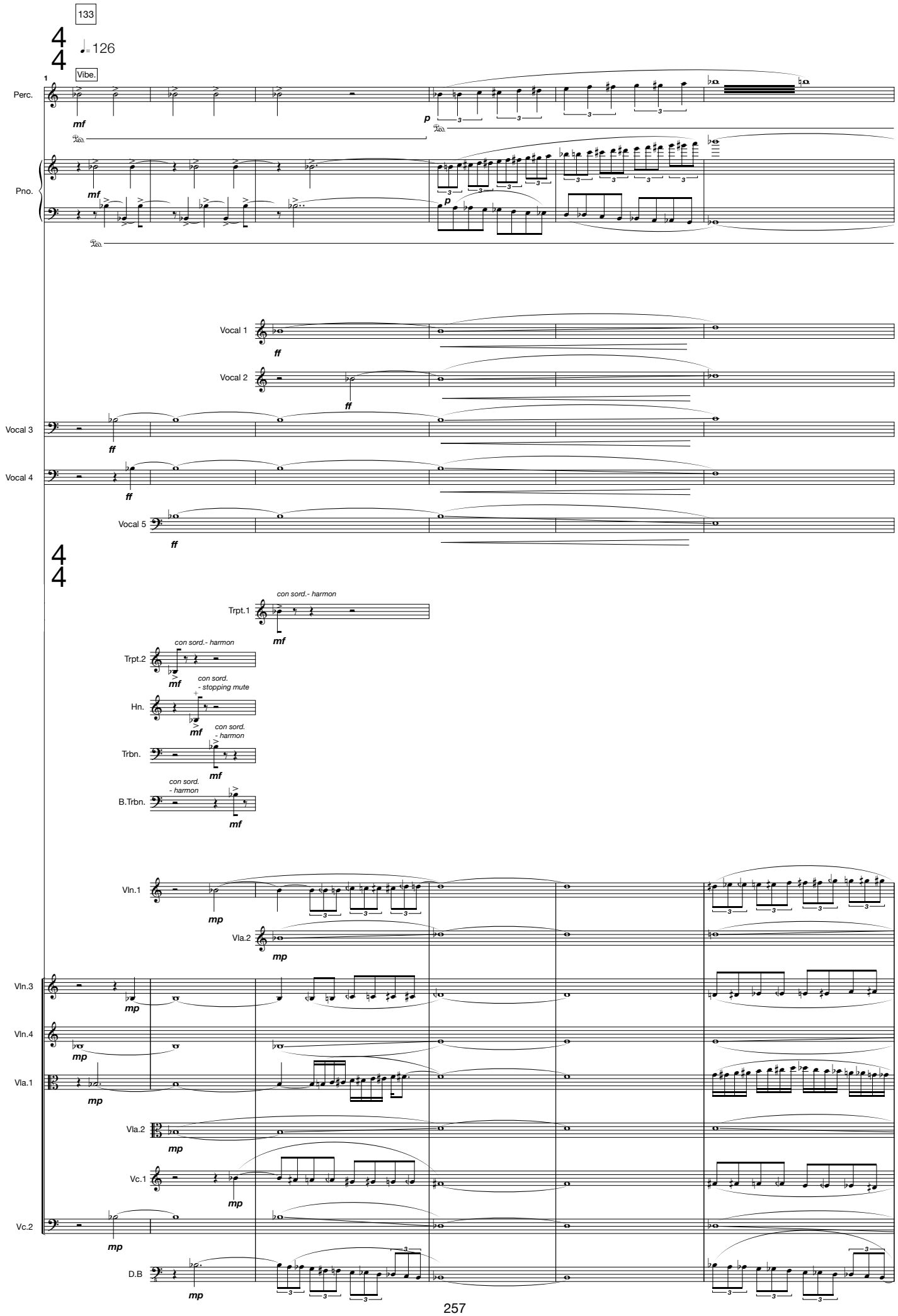

Vibe.
Perc.
Scott
vio-lence
Oates
3
Let him give us the tab-lets!
Wilson
I'm not judg-ing.
I am think-ing of how I'll be judged.
Bowers
Wil-son, you've no right to sit in judge-ment on men in this hell of ice.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


130
Vibe.
Perc.
pp
Pno.
pp
Scott
You've madeyour pro - test. The res - pon - si - bil - i - ty's mine. I make it an or-der. Give us the tab - lets, now. I'll take them my-self from your
Trpt.1
con sord.
mp
Trpt.2
Hn.
con sord.
mp
Trbn.
con sord.
mp
B.Trbn.
con sord.
mp
Vln.1
pizz.
mp
arco
ppp
Vln.2
ppp
pizz.
mp
arco
ppp
Vln.3
ppp
mp
mp
Vln.4
pizz.
mp
mp
Vla.1
pizz.
mp
arco
ppp
pizz.
mp
Vla.2
pizz.
mp
arco
mp
ppp
pizz.
mp
Vc.1
ppp
pizz.
mp
Vc.2
D.B.


131
132
Vibe.
Perc.
ff
pp
Pno.
p
mp
ff
Scott
kit if you still re-fuse.
Wilson
f
mp
I think you're wrong!
You're ask-ing too much of men...
To live in pain when there's eas - y re-lease in their hands.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
f
p
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
ff
pp
bow on bridge
arco


Scott
We may nev - er use this o - pi - um. I'm sure I won't none of us here is weak. But I'll tell
Wilson
Yes it's bet - ter to fight. En - dur - ance may have a mean - ing for men in the snow.
string note to last duration of one full bow at ppp
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
ppp
Scott
you a - gain, ter - ri - ble things may hap - pen, and we're hu - man, hu - man. Give us the op - i - um.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

Scene 10 - Oates Shall Leave



Vibe.

to Timpani

Timpani

Perc.

Pno.

Narrator

Stumbling. Oates. Crashing. Scrambling to his feet
And shambling on, and crashing, and rushing on,

Vocal 1

Vocal 2

Vocal 3

Vocal 4

Vocal 5

Trpt.1

Trpt.2

Hn.

Trbn.

B.Trbn.

Hn./Trbns. to play ad.lib

con sord.

Strings to play ad.lib

Vln.1

Vln.2

Vln.3

Vln.4

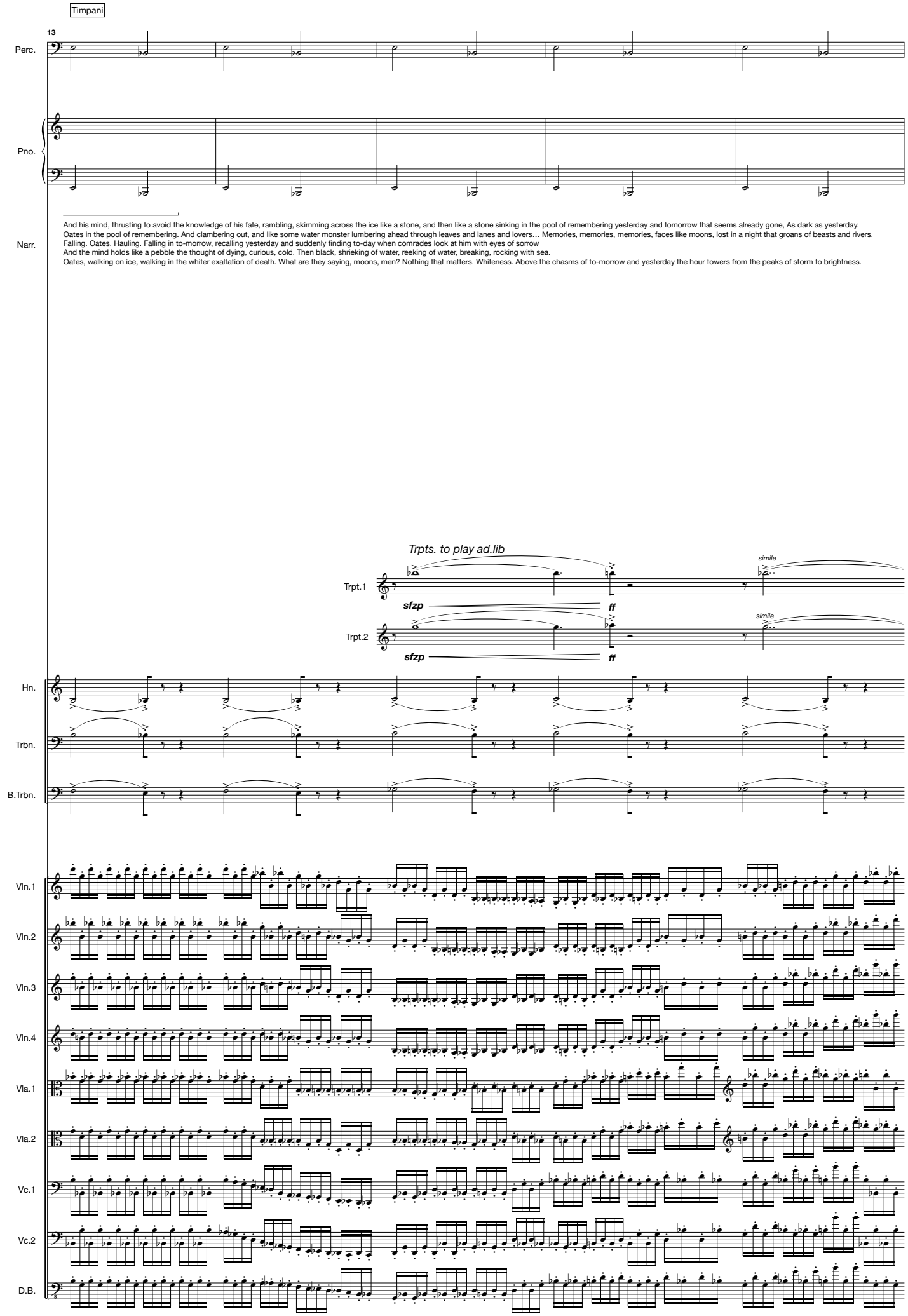
Vla.1

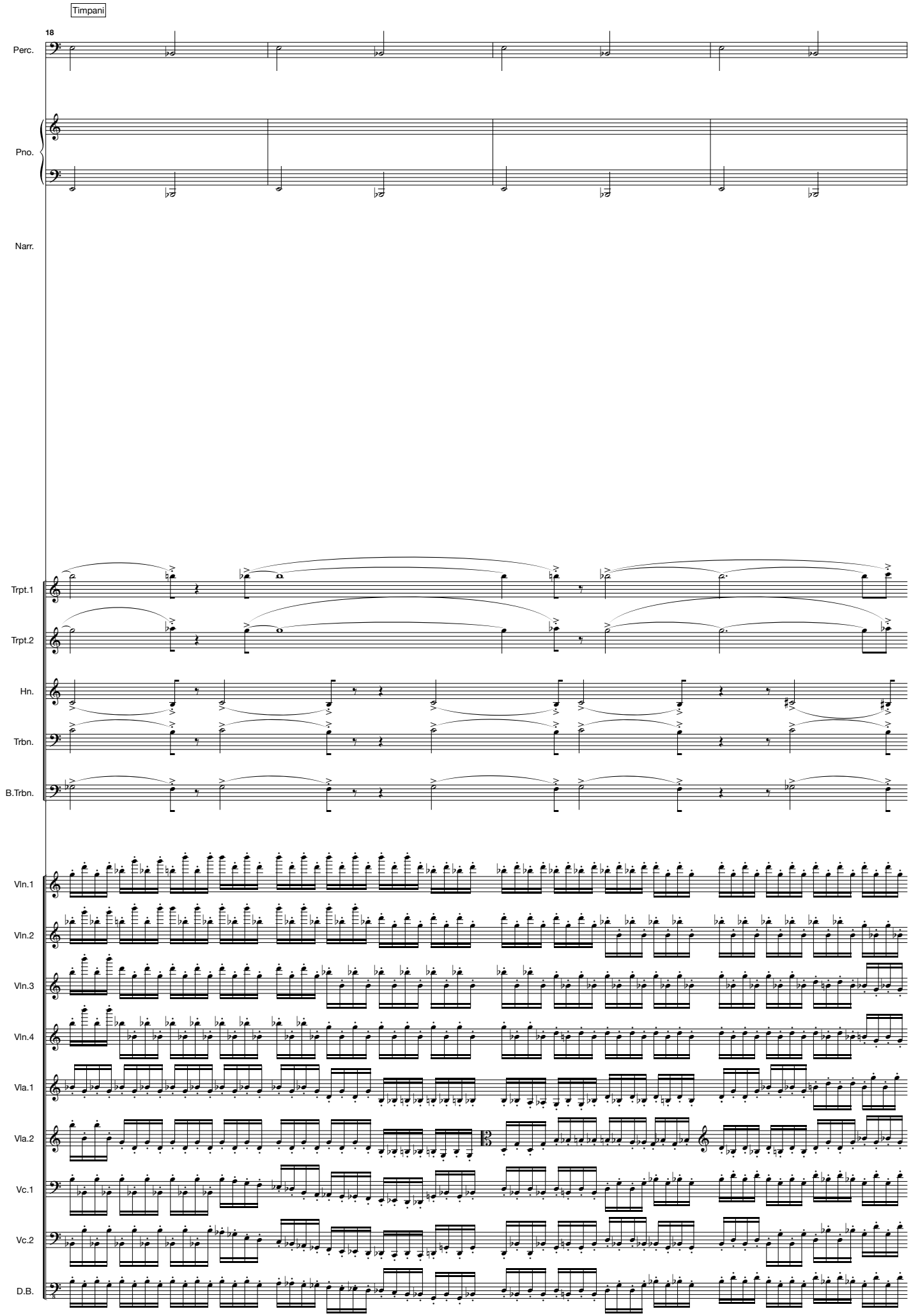
Vla.2

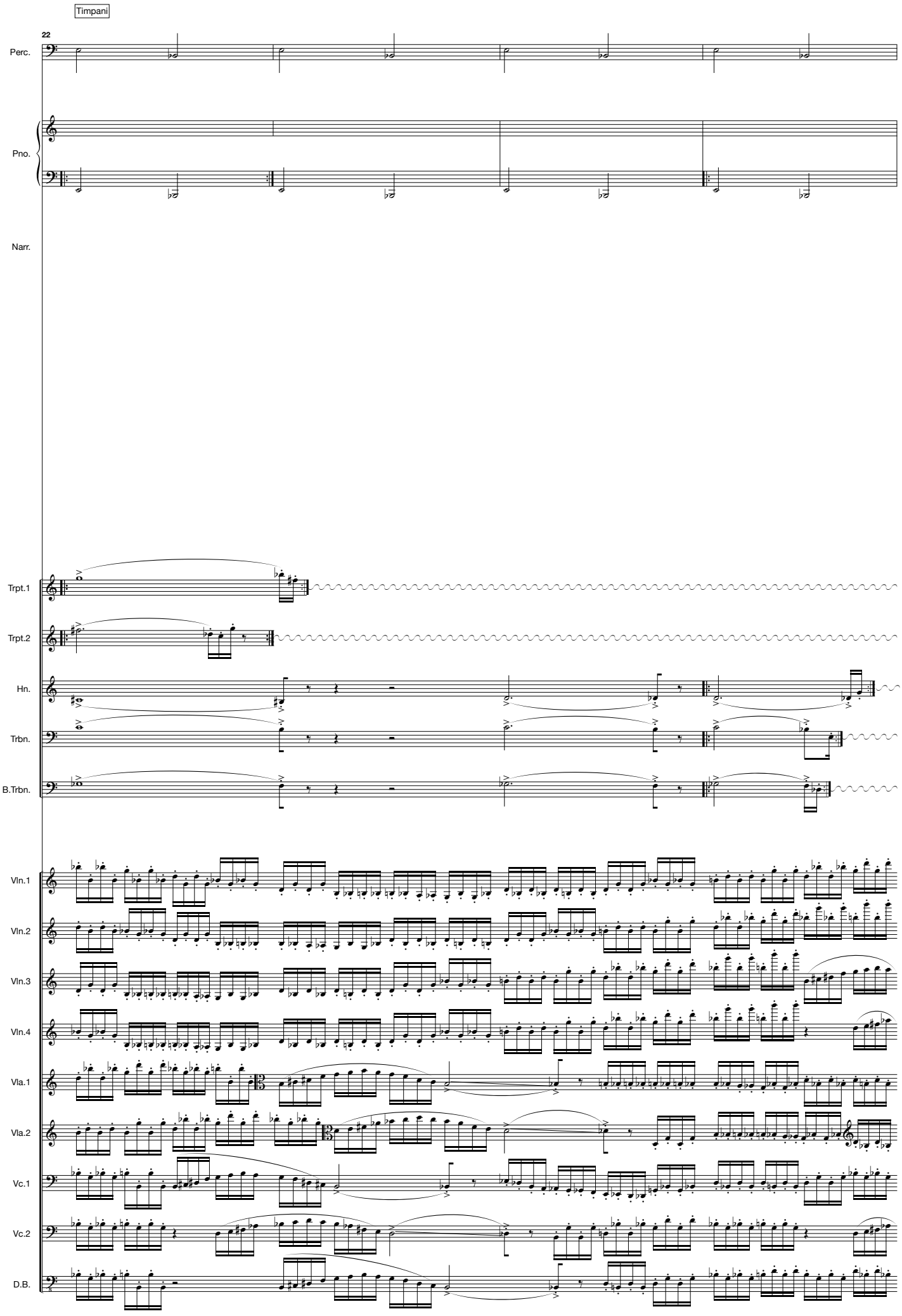
Vc.1

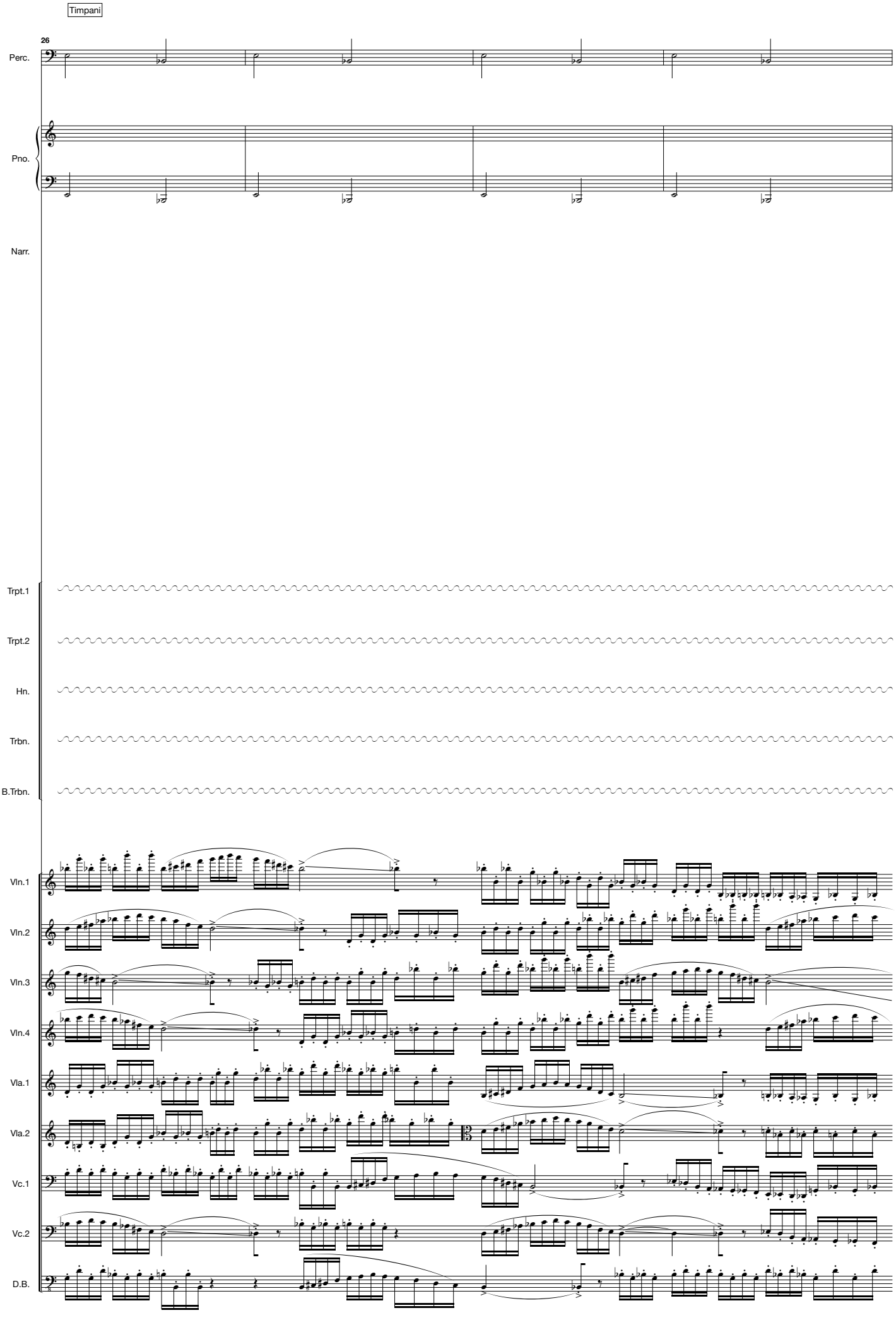
Vc.2

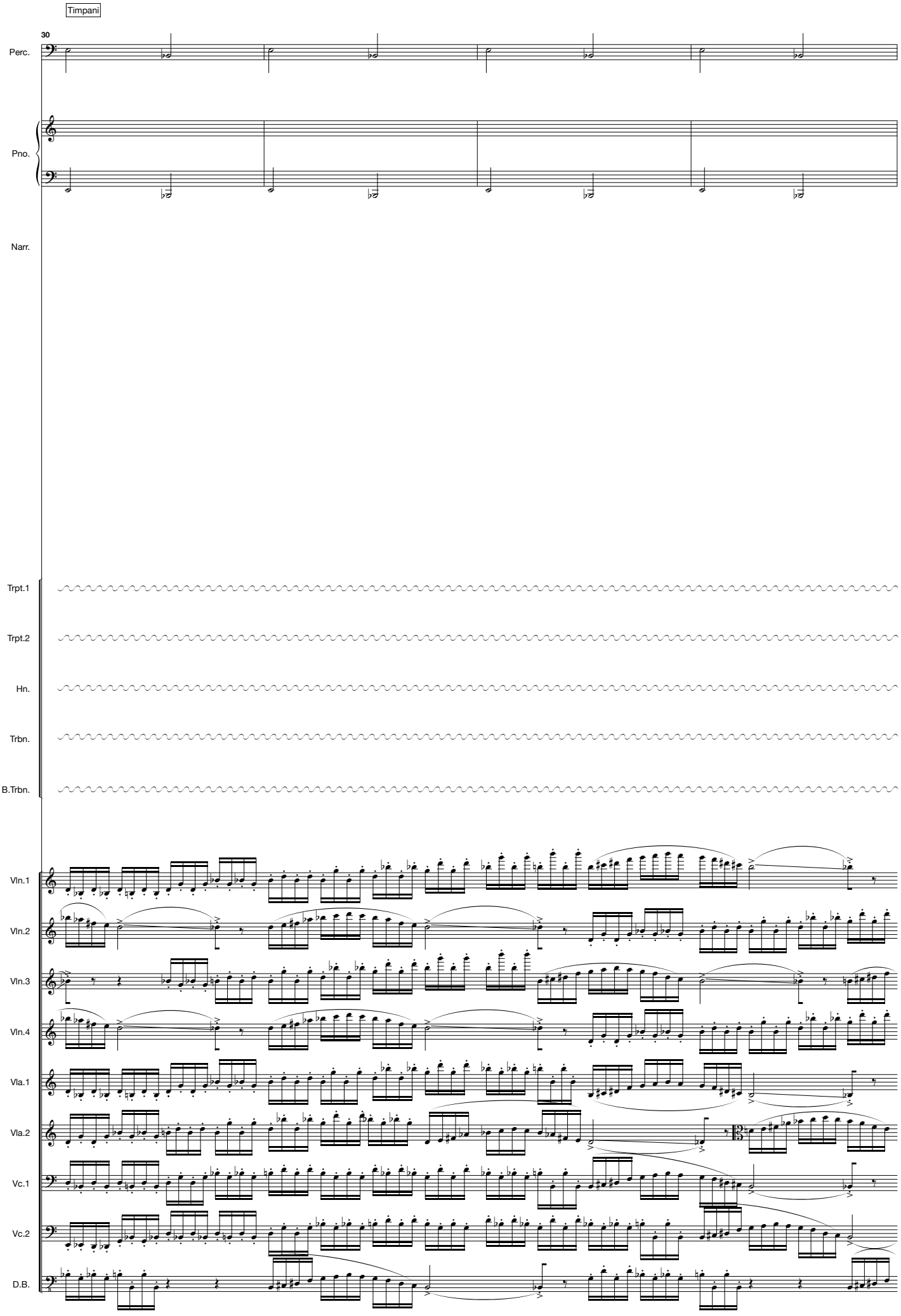
D.B.

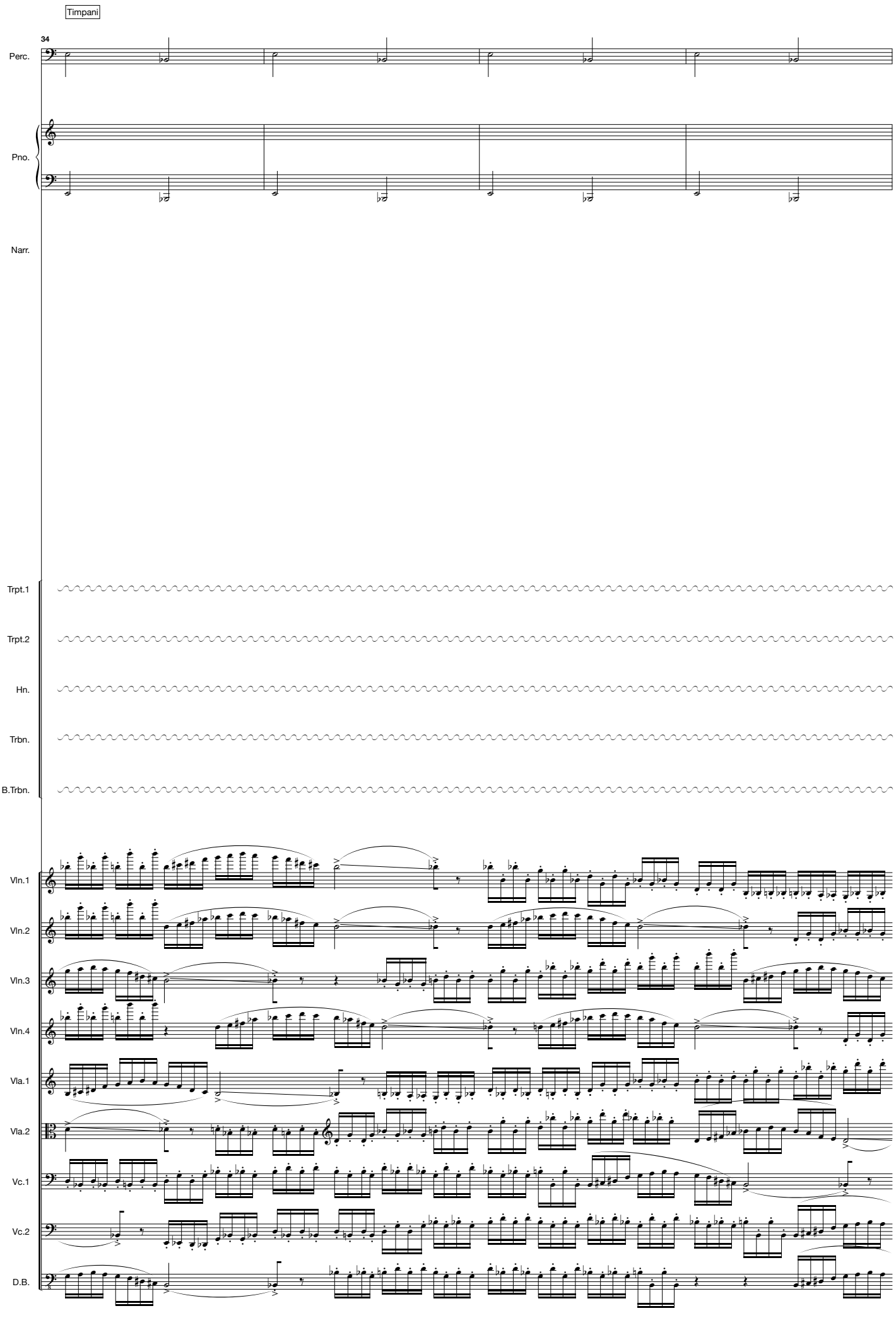

Timpani
13
Perc.
Pno.
And his mind, thrusting to avoid the knowledge of his fate, rambling, skimming across the ice like a stone, and then like a stone sinking in the pool of remembering yesterday and tomorrow that seems already gone, As dark as yesterday.
Oates in the pool of remembering. And clambering out, and like some water monster lumbering ahead through leaves and lanes and lovers… Memories, memories, memories, faces like moons, lost in a night that groans of beasts and rivers.
Falling. Oates. Hauling. Falling in to-morrow, recalling yesterday and suddenly finding to-day when comrades look at him with eyes of sorrow
And the mind holds like a pebble the thought of dying, curious, cold. Then black, shrieking of water, reeking of water, breaking, rocking with sea.
Oates, walking on ice, walking in the whiter exaltation of death. What are they saying, moons, men? Nothing that matters. Whiteness. Above the chasms of to-morrow and yesterday the hour towers from the peaks of storm to brightness.
Narr.
Trpts. to play ad.lib
Trpt.1
sfzp
ff
simile
Trpt.2
sfzp
ff
simile
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

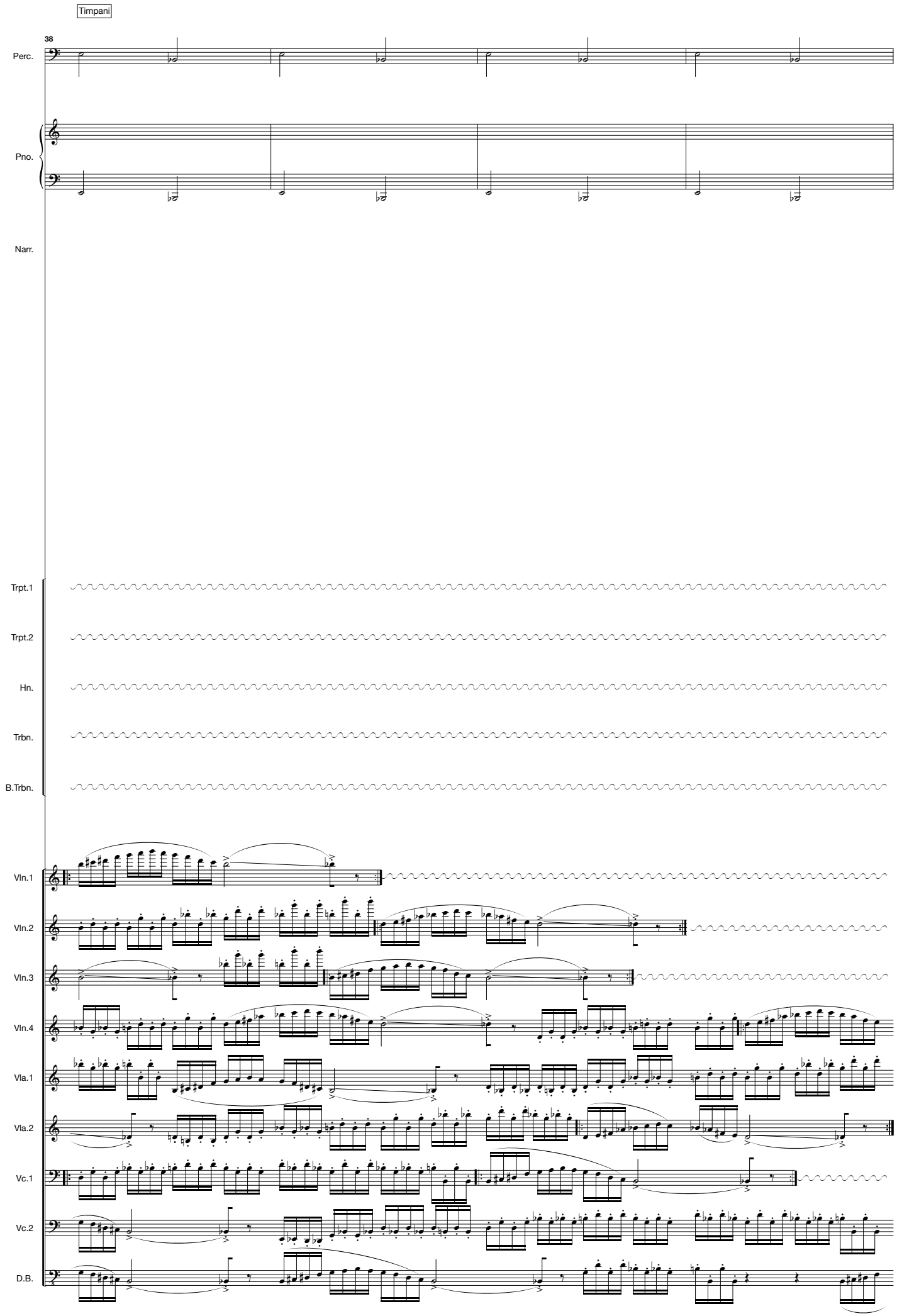

Timpani
18
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

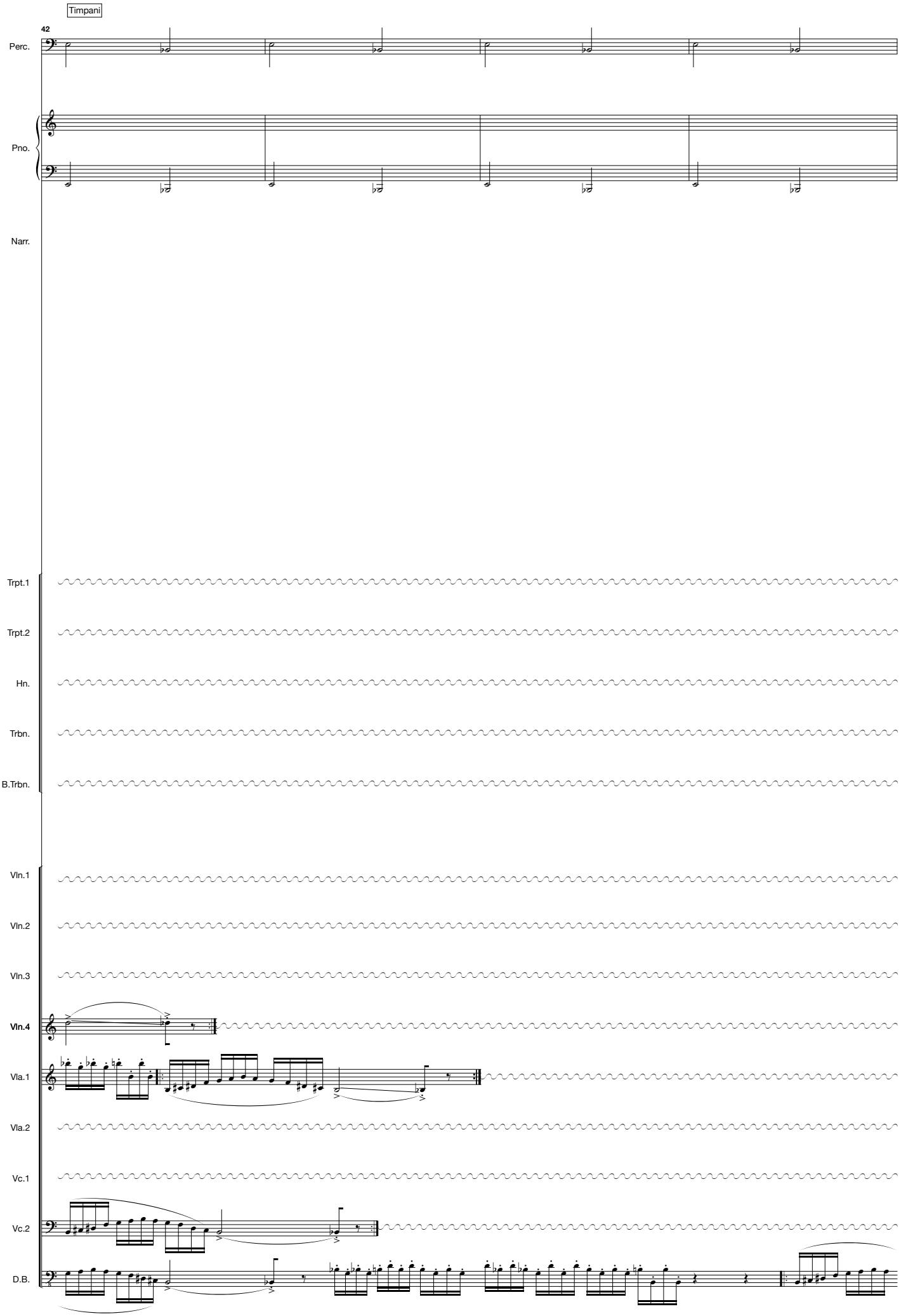

Timpani
22
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timpani
26
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

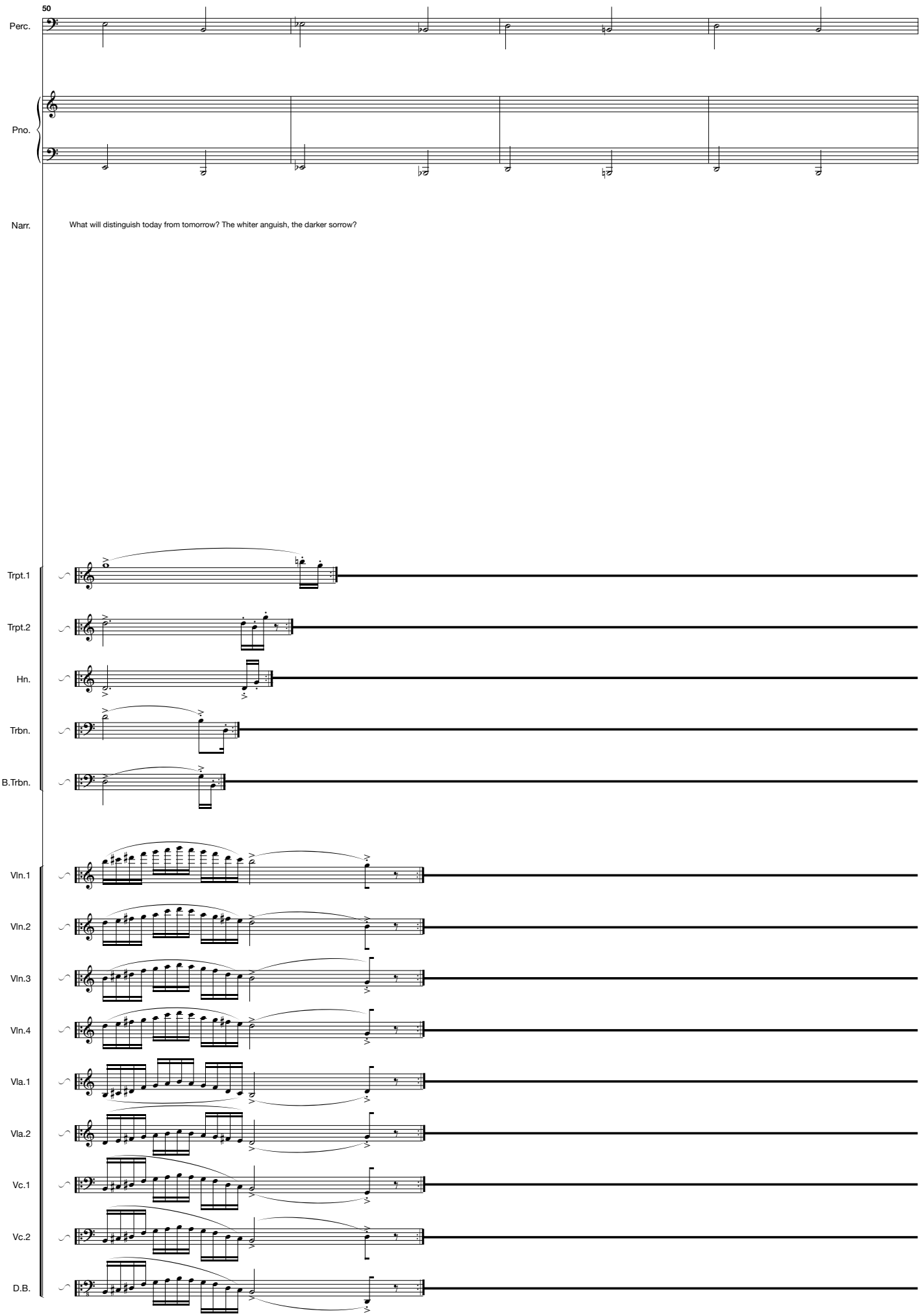

Timpani
30
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timpani
34
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timpani
38
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timpani
42
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timpani
46
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


50
Perc.
Pno.
Narr.
What will distinguish today from tomorrow? The whiter anguish, the darker sorrow?
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

Timpani

55

Perc.

Pno.

Narr.

What hope in waking no more walking, from nothing to nothing? And stopping breathing.

Trpt.1

Trpt.2

Hn.

Trbn.

B.Trbn.

Vln.1

Vln.2

Vln.3

Vln.4

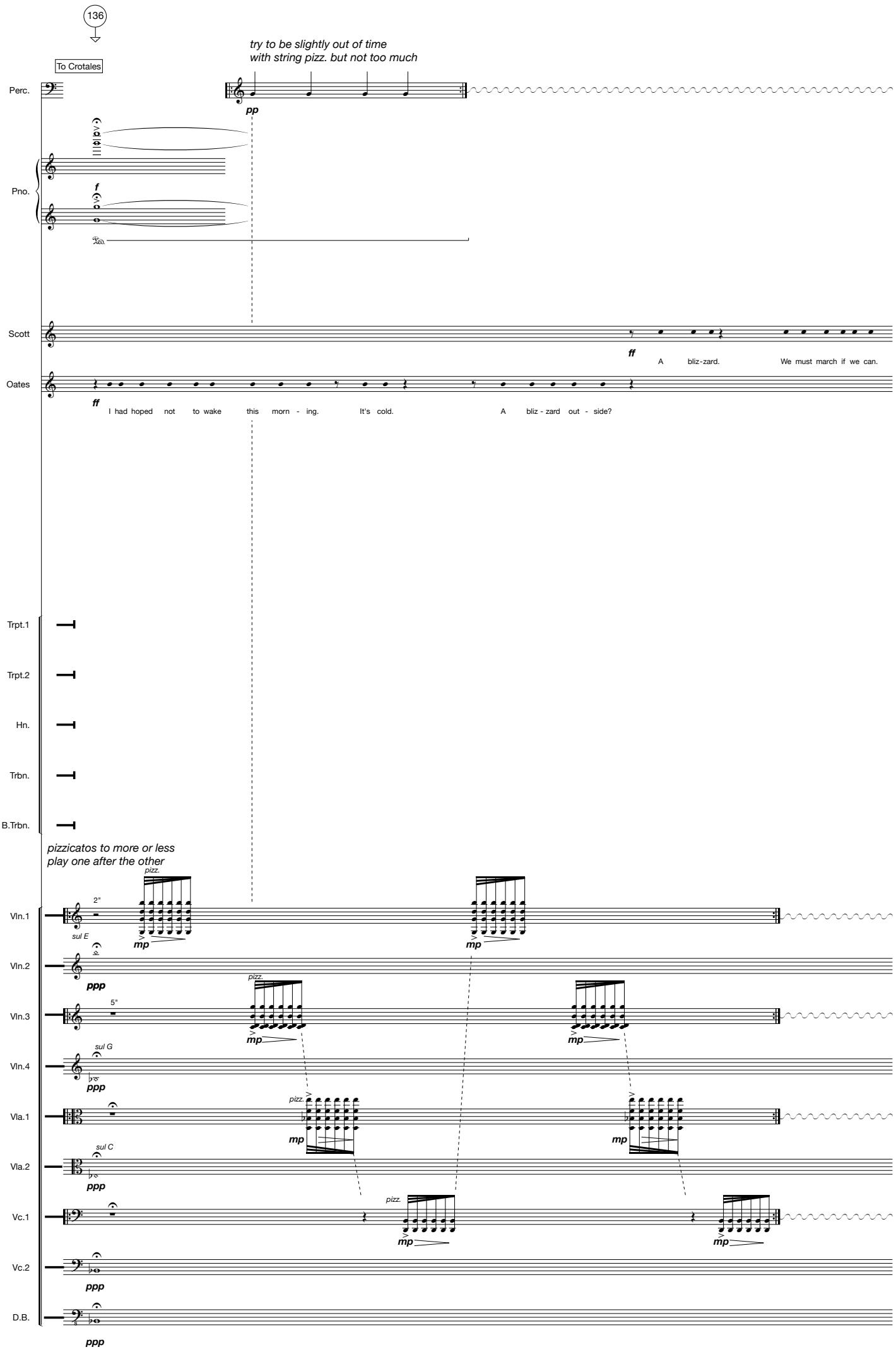
Vla.1

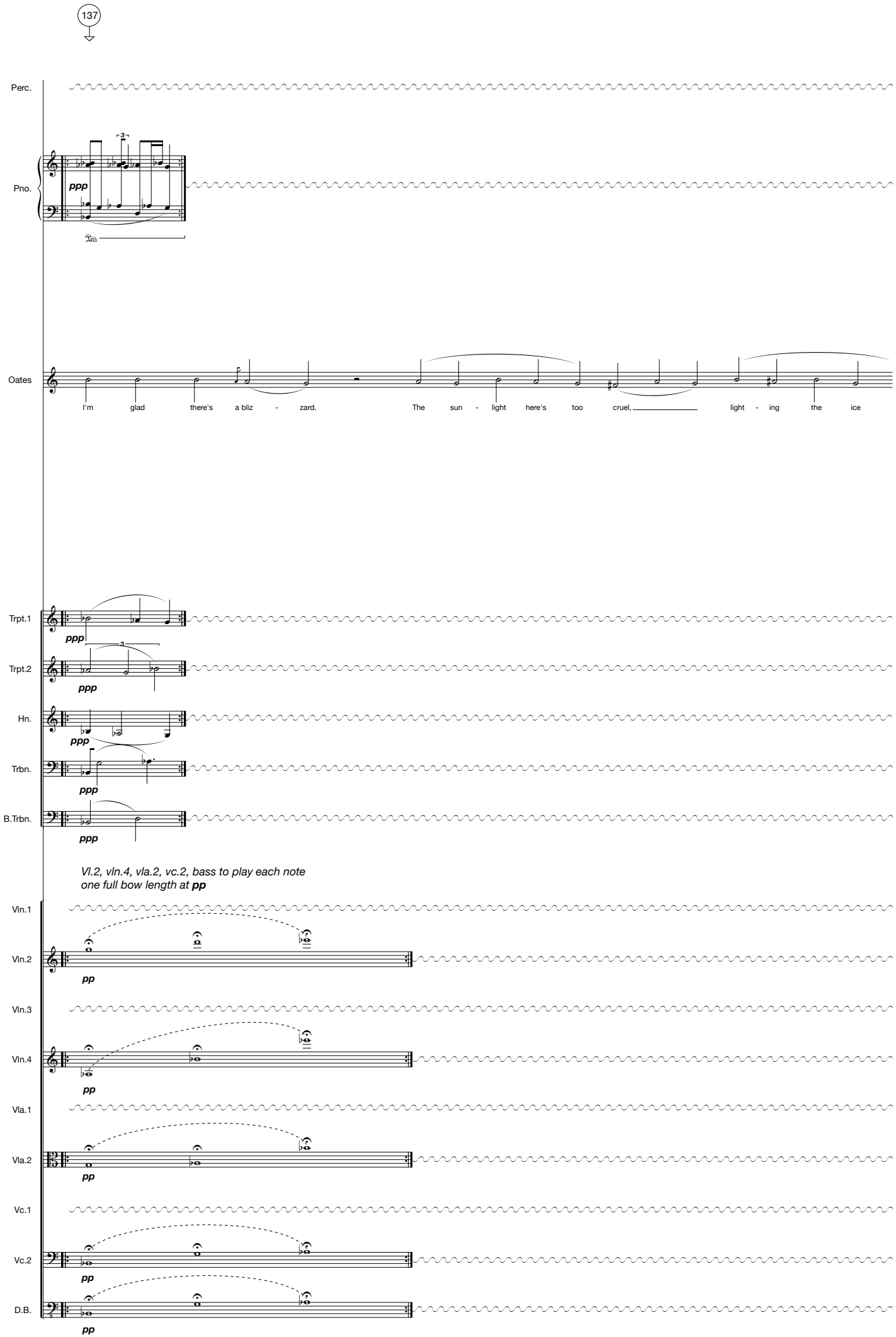
Vla.2

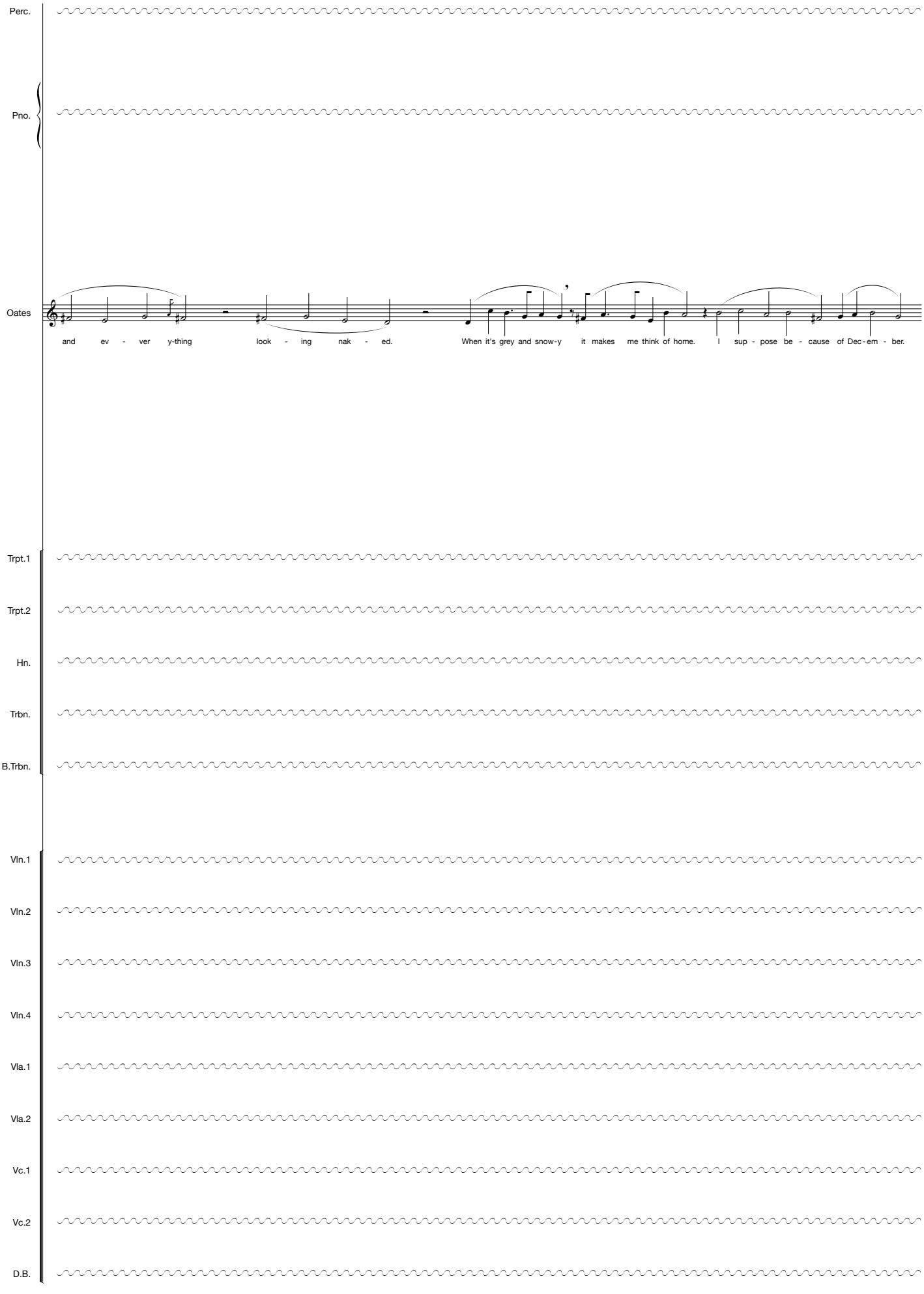
Vc.1

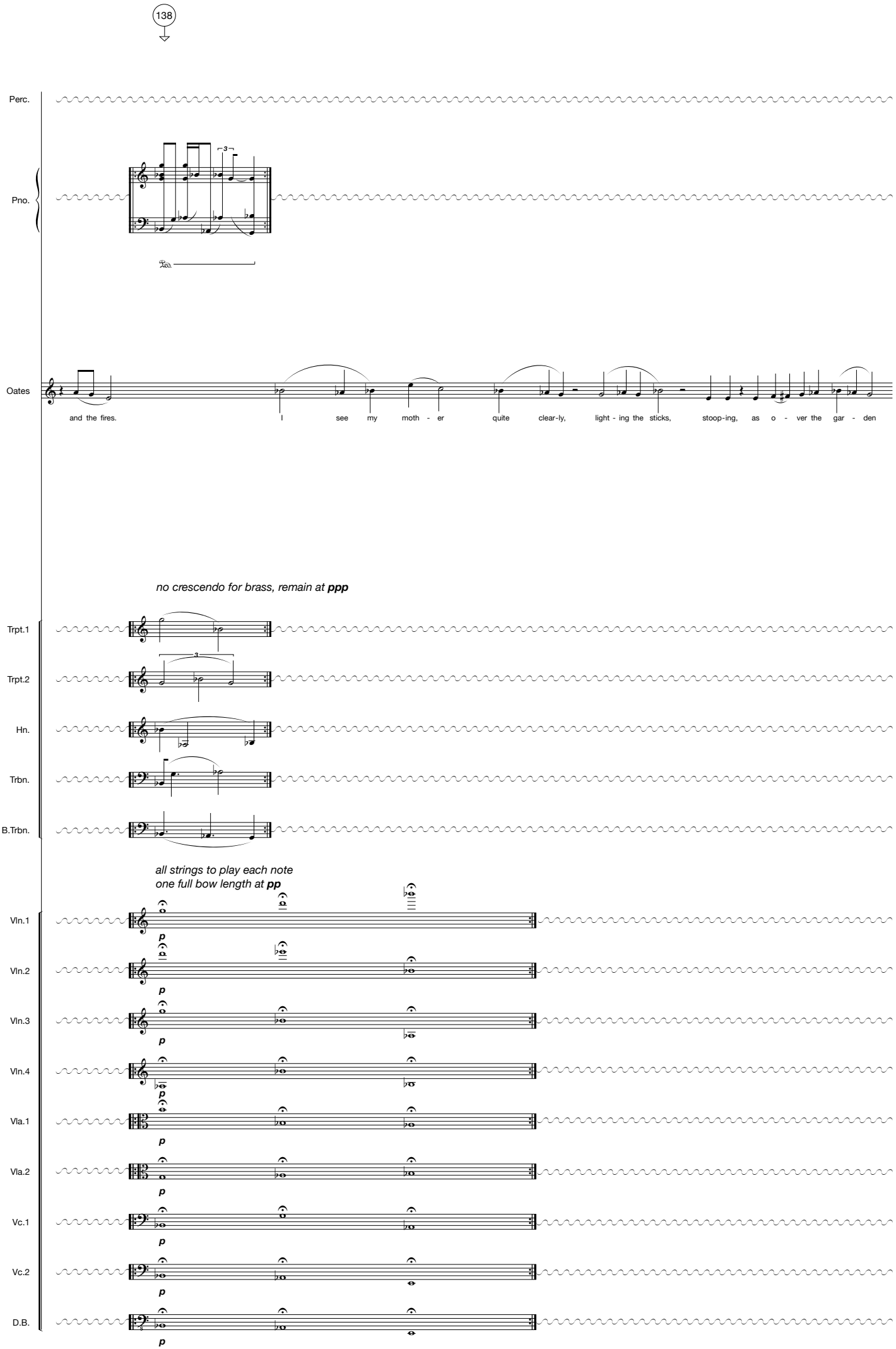
Vc.2

D.B.


136
To Crotales
try to be slightly out of time
with string pizz. but not too much
Perc.
pp
Pno.
f
Scott
ff
A bliz-zard. We must march if we can.
Oates
ff
I had hoped not to wake this morn - ing. It's cold. A bliz - zard out - side?
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
pizzicatos to more or less
play one after the other
Vln.1
pizz.
2"
sul E
mp
Vln.2
ppp
Vln.3
5"
Vln.4
sul G
Vla.1
Vla.2
sul C
Vc.1
Vc.2
D.B.


137
Perc.
Pno.
ppp
Oates
I'm glad there's a bliz - zard. The sun - light here's too cruel, light - ing the ice
Trpt.1
ppp
Trpt.2
ppp
Hn.
ppp
Trbn.
ppp
B.Trbn.
ppp
Vl.2, vln.4, vla.2, vc.2, bass to play each note
one full bow length at pp
Vln.1
Vln.2
pp
Vln.3
Vln.4
pp
Vla.1
Vla.2
pp
Vc.1
Vc.2
pp
D.B.
pp

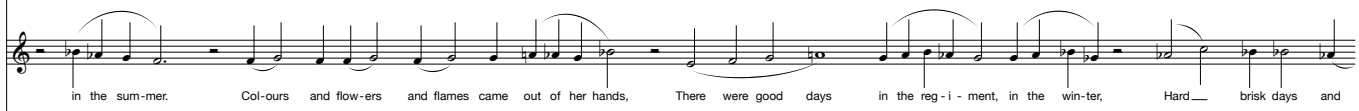

Perc.
Pno.
Oates
and ev - ver y-thing look - ing nak - ed. When it's grey and snow-y it makes me think of home. I sup - pose be - cause of Dec - em - ber.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


138
Perc.
Pno.
Oates
and the fires.
I see my moth - er quite clear-ly, light - ing the sticks, stoop-ing, as o - ver the gar - den
no crescendo for brass, remain at ppp
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
all strings to play each note
one full bow length at pp
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

Perc.

Pno.

Oates



Trpt.1

Trpt.2

Hn.

Trbn.

B.Trbn.

Vln.1

Vln.2

Vln.3

Vln.4

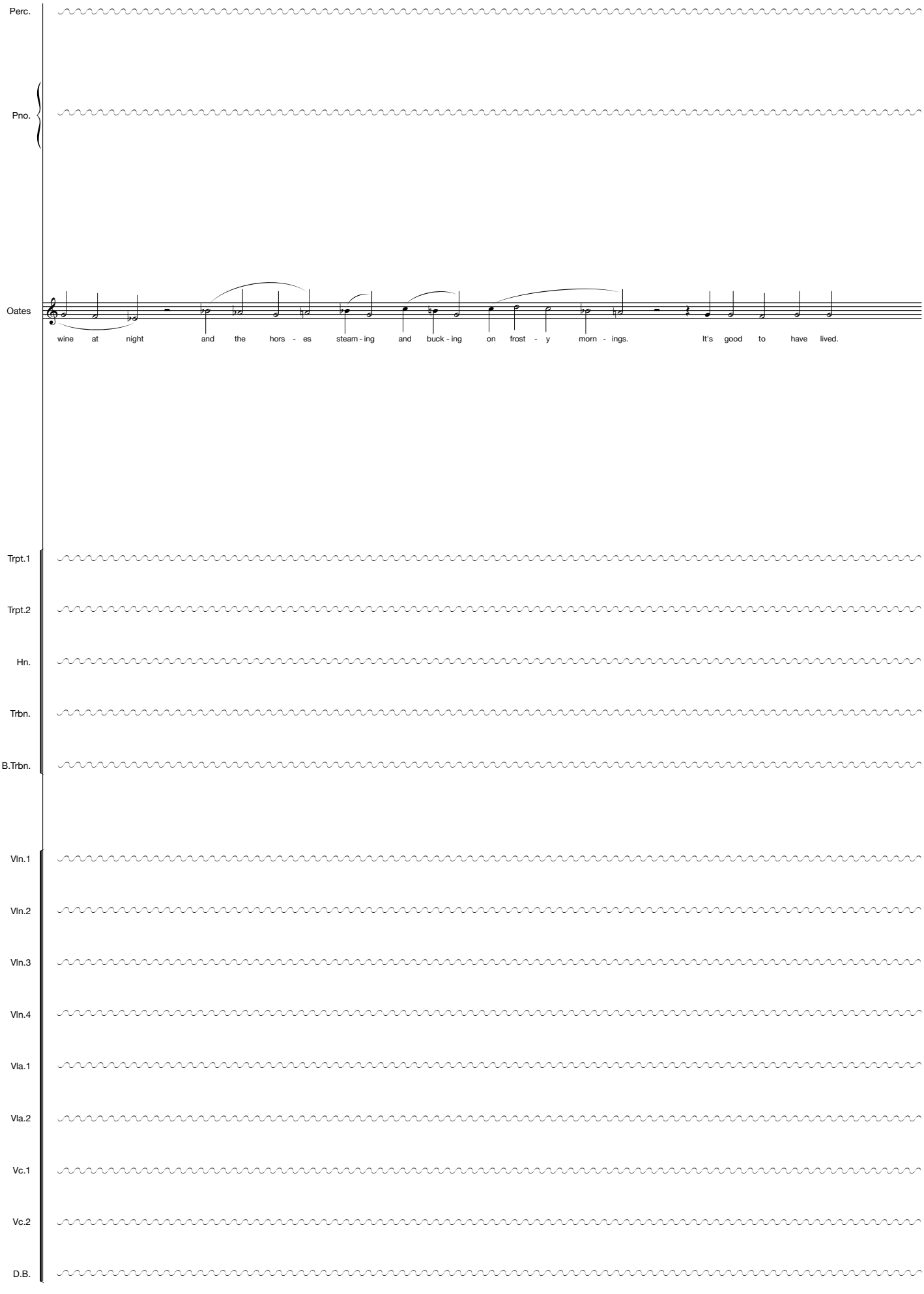
Vla.1

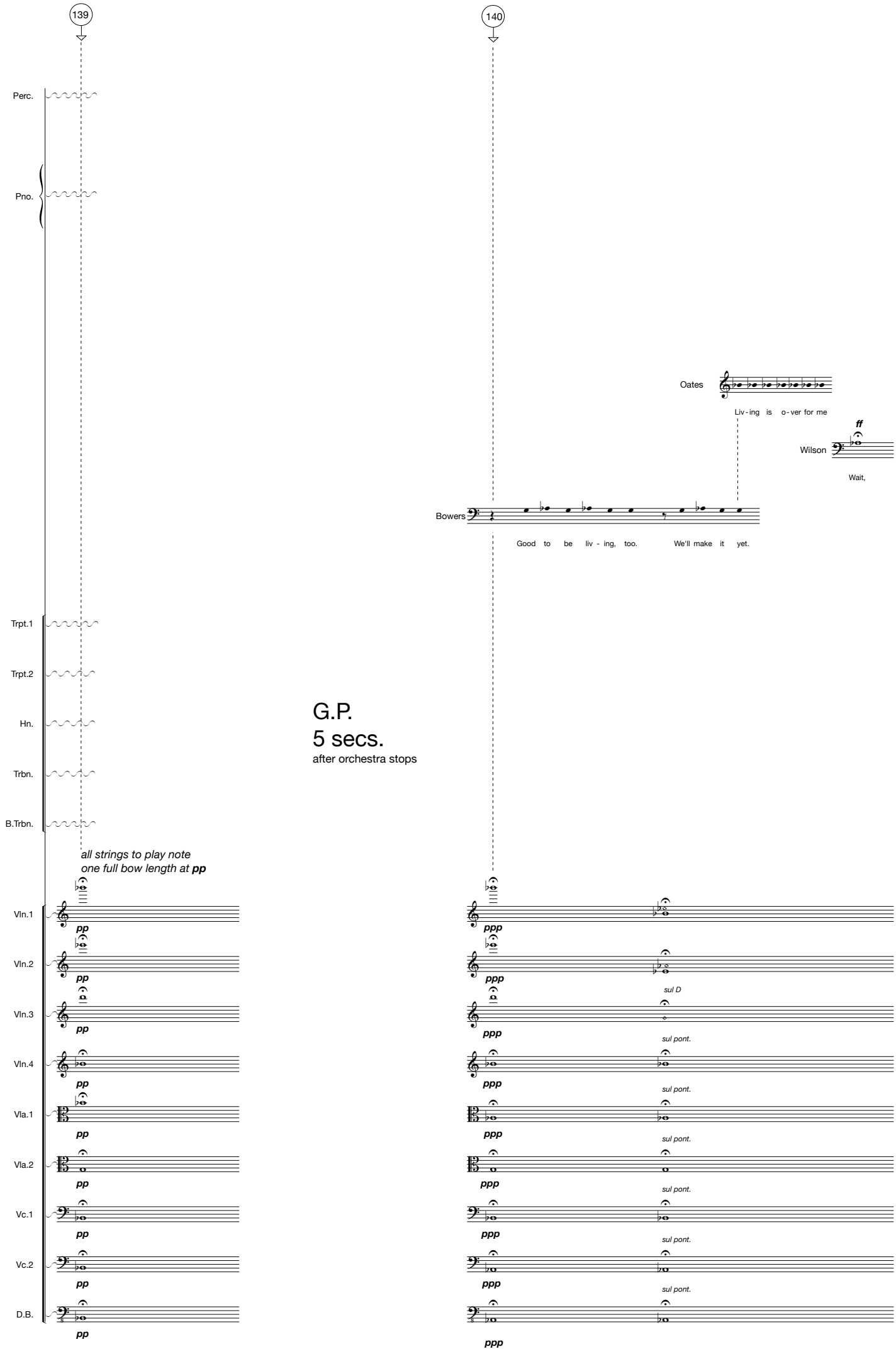
Vla.2

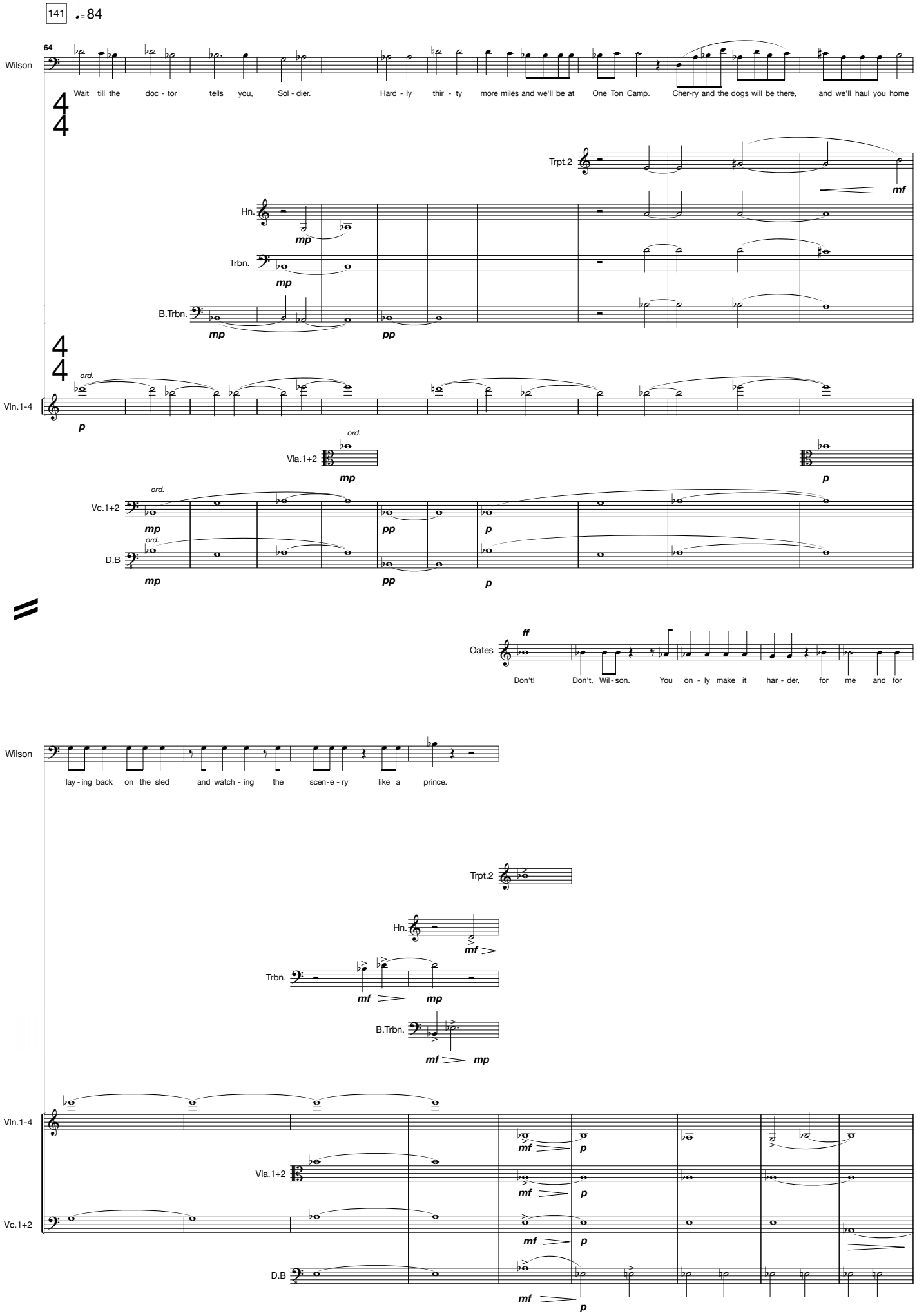
Vc.1

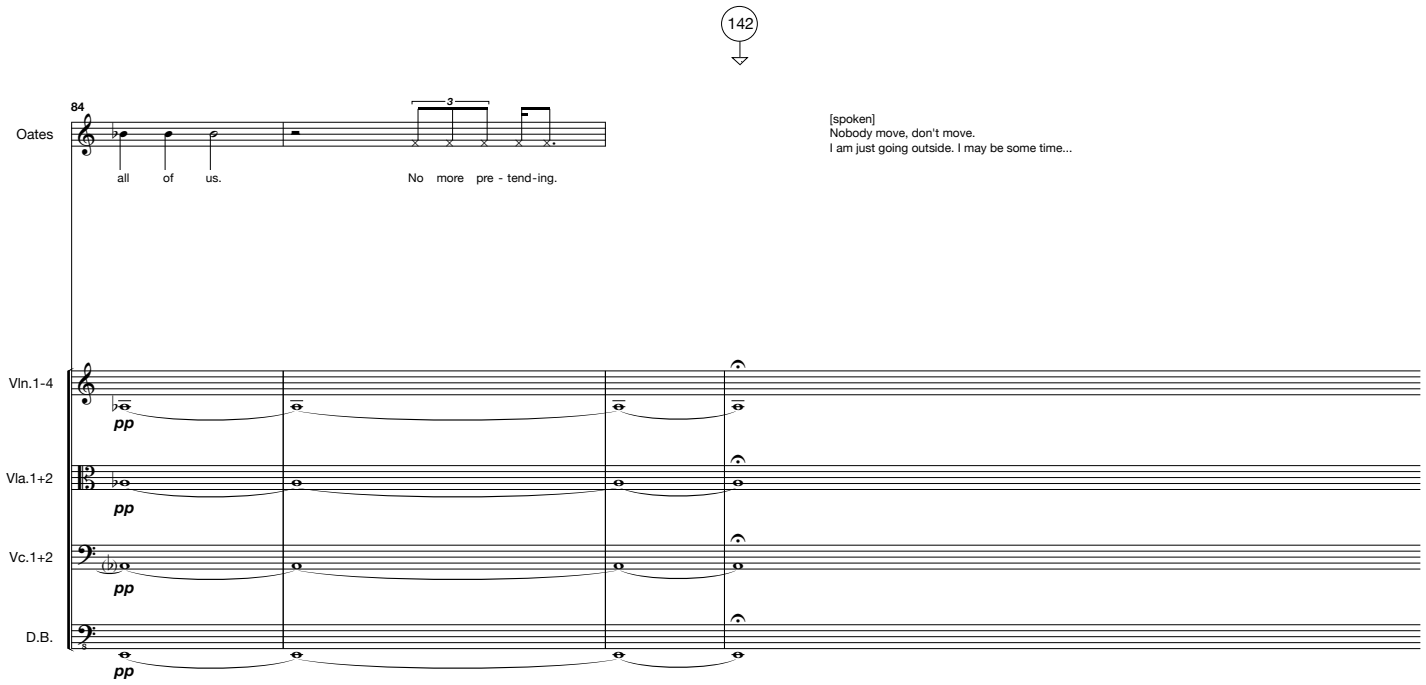
Vc.2

D.B.


Perc.
Pno.
Oates
wine at night and the hors - es steam - ing and buck - ing on frost - y morn - ings. It's good to have lived.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


139
140
Perc.
Pno.
Oates
Liv - ing is o - ver for me
ff
Wilson
Wait,
Bowers
Good to be liv - ing, too.
We'll make it yet.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
G.P.
5 secs.
after orchestra stops
all strings to play note
one full bow length at pp
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pp
ppp
sul D
sul pont.


141 ♩= 84
64
Wilson
Wait till the doc - tor tells you, Sol - dier. Hard - ly thir - ty more miles and we'll be at One Ton Camp. Cher-ry and the dogs will be there, and we'll haul you home
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1-4
Vla.1+2
Vc.1+2
D.B
Oates
Don't! Don't, Wil - son. You on - ly make it har - der, for me and for
lay - ing back on the sled and watch - ing the scen - e - ry like a prince.


142
84
Oates
all of us.
No more pre - tend-ing.
[spoken]
Nobody move, don't move.
I am just going outside. I may be some time...
Vln.1-4
Vla.1+2
Vc.1+2
D.B.
pp
pp
pp
pp

Scene 11 - Approaching the End

143

4/4

♩= 62

1

144

Timp.

Perc.

pp

Pno.

p

Narr.

Oates has walked to his death and is dying now they are silent for a while. They let him go. In grief and shame they let him go Oates walked out to the storm out to the flame of wind and snow where he burns for them. Then they remember how close is safety. Fifteen miles to the depot now, the hope of rescue certainty of food; fifteen miles, only fifteen miles…

A day's march once, now far as stars and close as madness.
Six miles yesterday, Six miles today; two days,
three days three days to safety.

4/4

Repeat these bars until narration has ended then proceed to cue 144

Vln.1+2

pizz.

p

on the bridge

sfz

Vln.3+4

pizz.

p

Vla.1+2

pizz.

p

Vc.1+2

pizz.

p

D.B.

pizz.

p

145

Timp.

Perc.

Narr.

They saw their dream topple and crash like a wave and waste itself on the bitter shore of the Pole; when Oates walked out to the storm. They remember his face. They remember his form, stumbling beside the sledge, struggling and stumbling. It is hard to believe he is dead.

Trpt.1

con sord.

p

Trpt.2

con sord.

p

Hn.

con sord.

p

Trbn.

con sord.

p

B.Trbn.

con sord.

p

Vln.1

Vln.2

Vln.3

Vln.4

Vla.1

Vla.2

Vc.1

Vc.2

D.B.

Timp.

15

Perc.

Pno.

mp

Narr.

Four miles staggered, four miles more. Eleven to go. And a blizzard blowing. The shriek of snow and three men lying cold in the tent. They are rocks, locked in the cold, slowly borne on the glacier of their wills, on a long journey, Solemn and meaningless.

Vocal 2

p

Two days

Vocal 5

p

Three days

Trpt.1

Trpt.2

Hn.

Trbn.

B.Trbn.

Vln.1

on the bridge then ord.

sfzp

Vln.2

on the bridge then ord.

sfzp

Vln.3

Vln.4

Vla.1

Vla.2

Vc.1

Vc.2

D.B.

23

Gongs

Perc. *soft rubber mallets* *pp*

Pno. *ppp* *pp*

[square noteheads] depress notes without making a sound and sustain

Scott: There is noth-ing to be done. We must wait till the storm pas-es.

Vocal 2

Wilson

Bowers: Noth-ing to be done! Noth-ing to be done! You I can't wait here to starve

Vocal 5

Vln.1 *sul pont.* *pp*

Vln.2 *sul pont.* *pp*

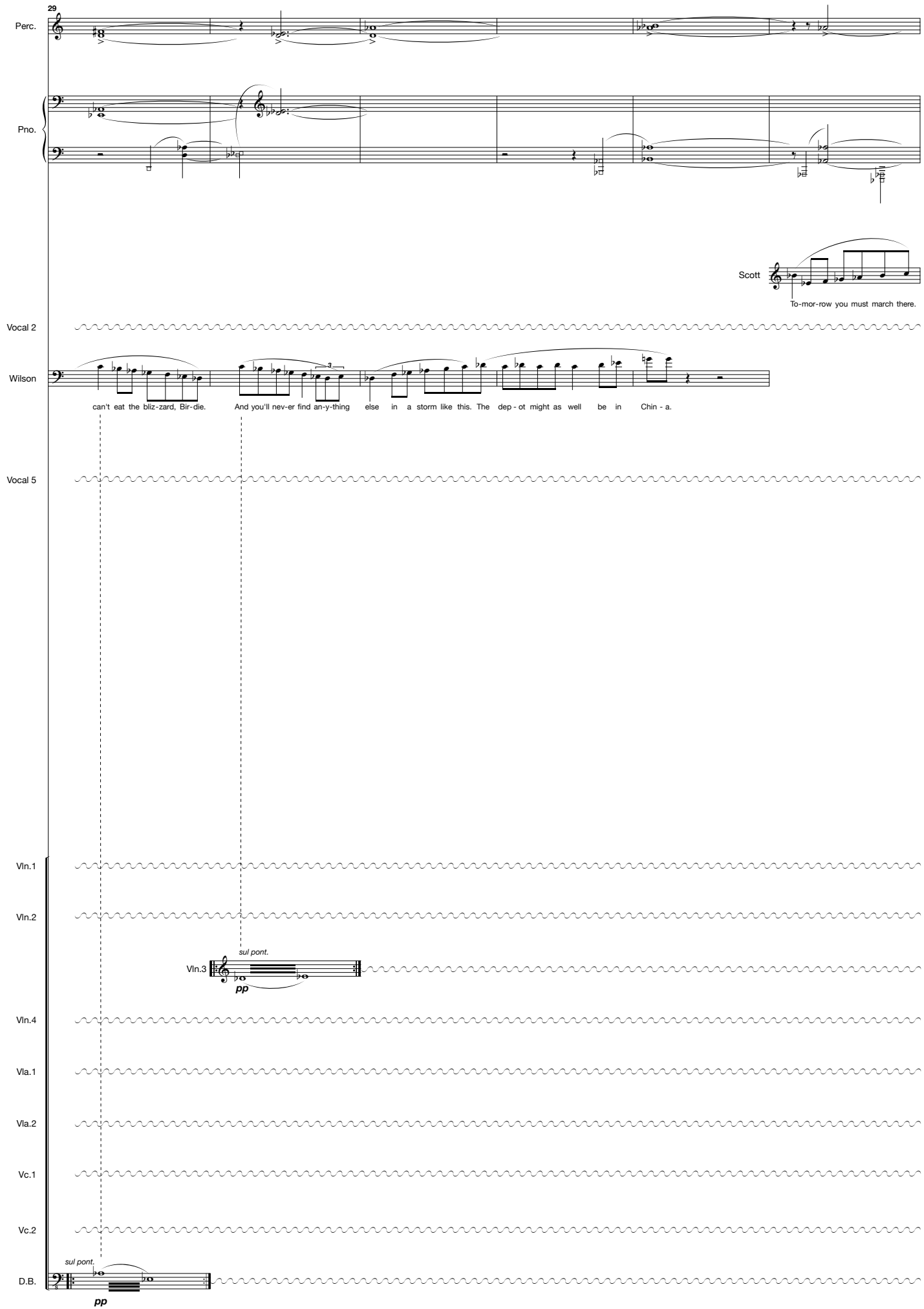
Vln.4 *sul pont.* *pp*

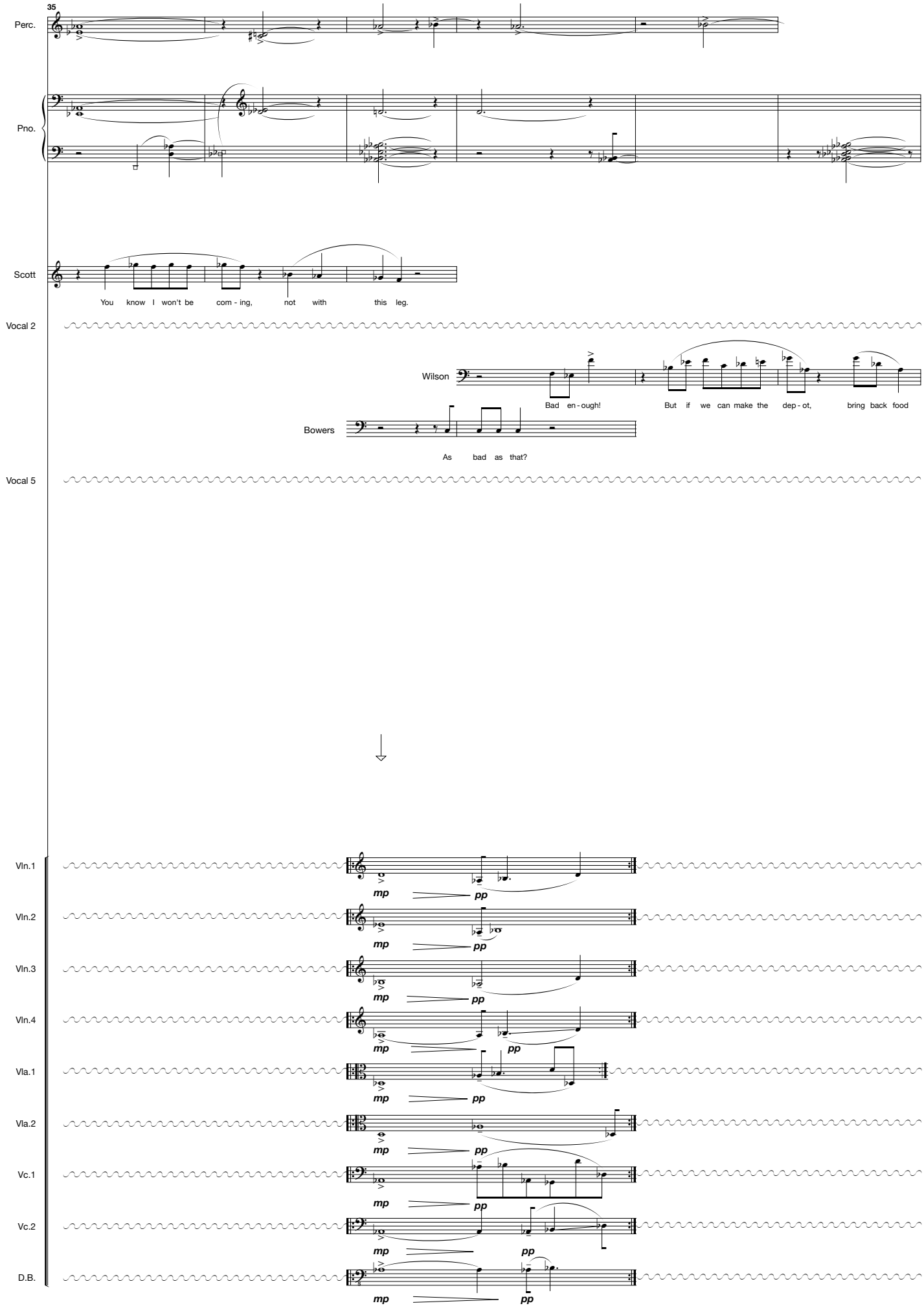
Vla.1 *sul pont.* *pp*

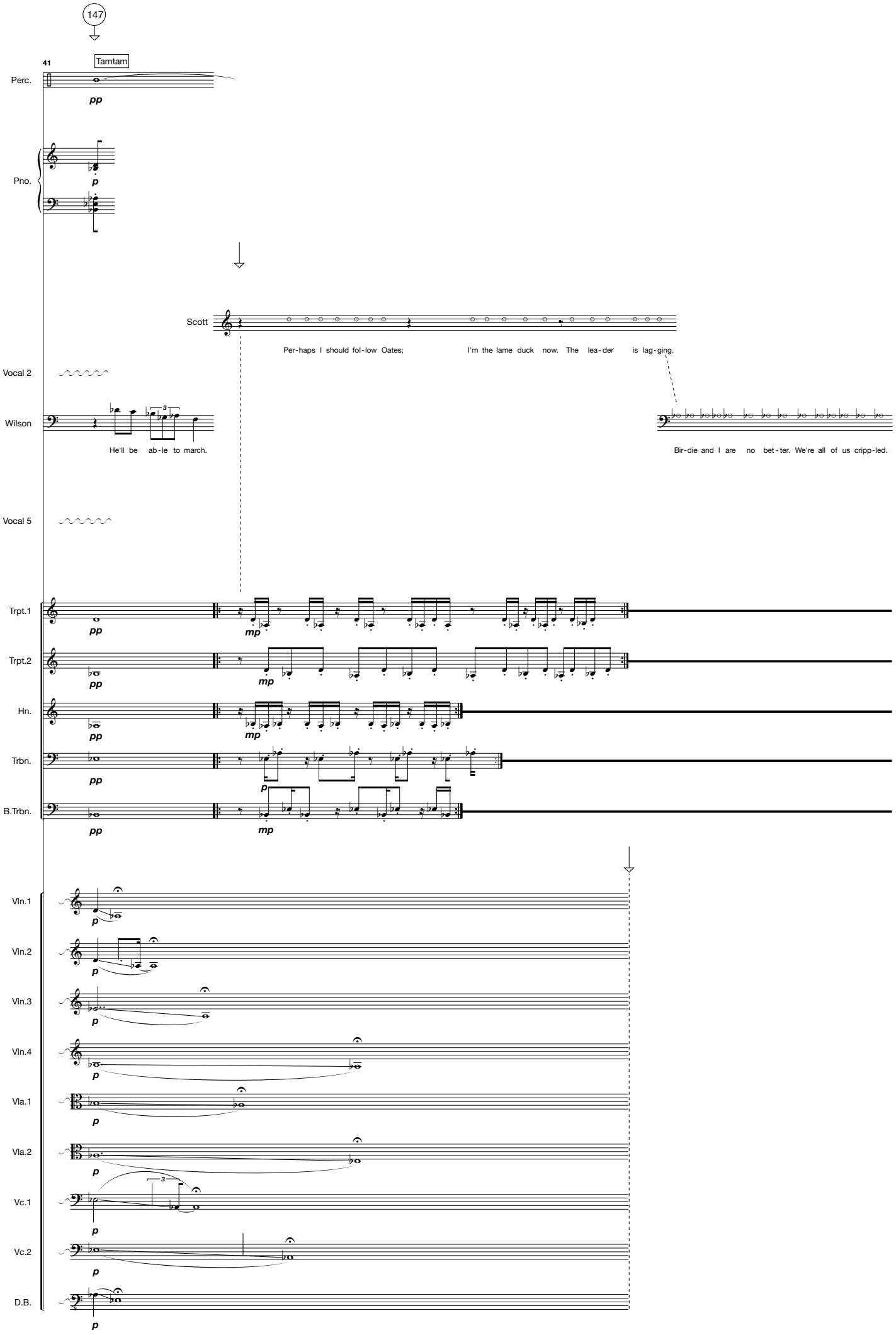
Vla.2 *sul pont.* *pp*

Vc.1 *sul pont.* *pp*

Vc.2 *sul pont.* *pp*


29
Perc.
Pno.
Scott
To-mor-row you must march there.
Vocal 2
Wilson
can't eat the bliz-zard, Bir-die.
And you'll nev-er find an-y-thing
else in a storm like this. The dep - ot might as well be in Chin - a.
Vocal 5
Vln.1
Vln.2
sul pont.
Vln.3
pp
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
sul pont.
D.B.
pp


35
Perc.
Pno.
Scott
You know I won't be com - ing, not with this leg.
Vocal 2
Wilson
Bad en - ough!
But if we can make the dep - ot, bring back food
Bowers
As bad as that?
Vocal 5
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
mp
pp


147
41
Tamtam
Perc.
pp
Pno.
p
Scott
Per-haps I should fol-low Oates;
I'm the lame duck now. The lea-der is lag-ging.
Vocal 2
Wilson
He'll be ab-le to march.
Bir-die and I are no bet-ter. We're all of us cripp-led.
Vocal 5
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
mp
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

148

Wilson

We can march to the de - pot, yes. But not much fur - ther. We'll get to the dep-ot and back if we have to crawl. And then we'll see. Food will work mir-a-cles.

Bowers

I'm pin - ning my faith on Cher - ry

5/4

Trpt.1

Trpt.2

Hn.

Trbn.

B.Trbn.

5/4

Vln.1 *mp*

Vln.2 *mp*

Vln.3 *mp*

Vln.4 *mp*

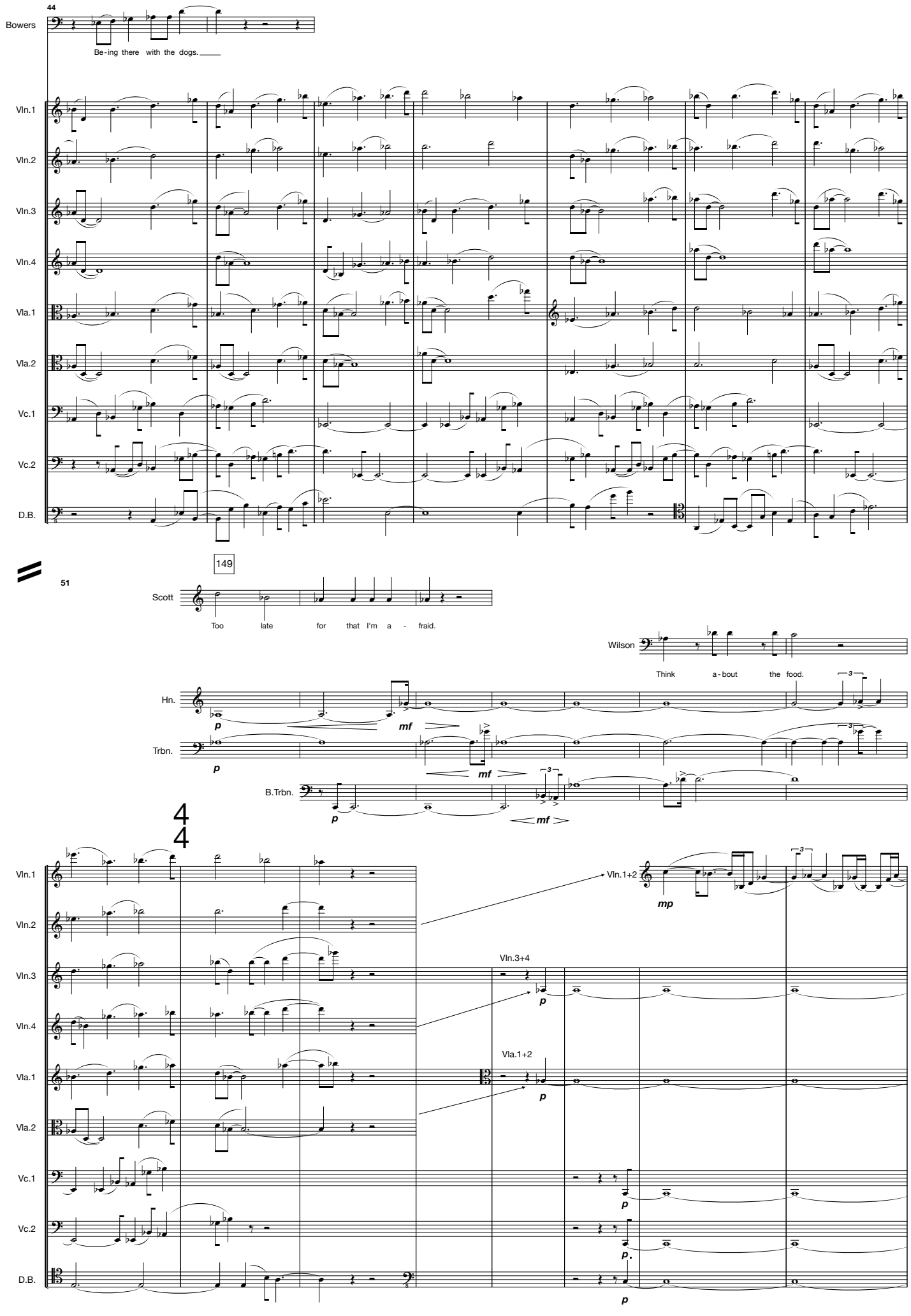
Vla.1 *mp*

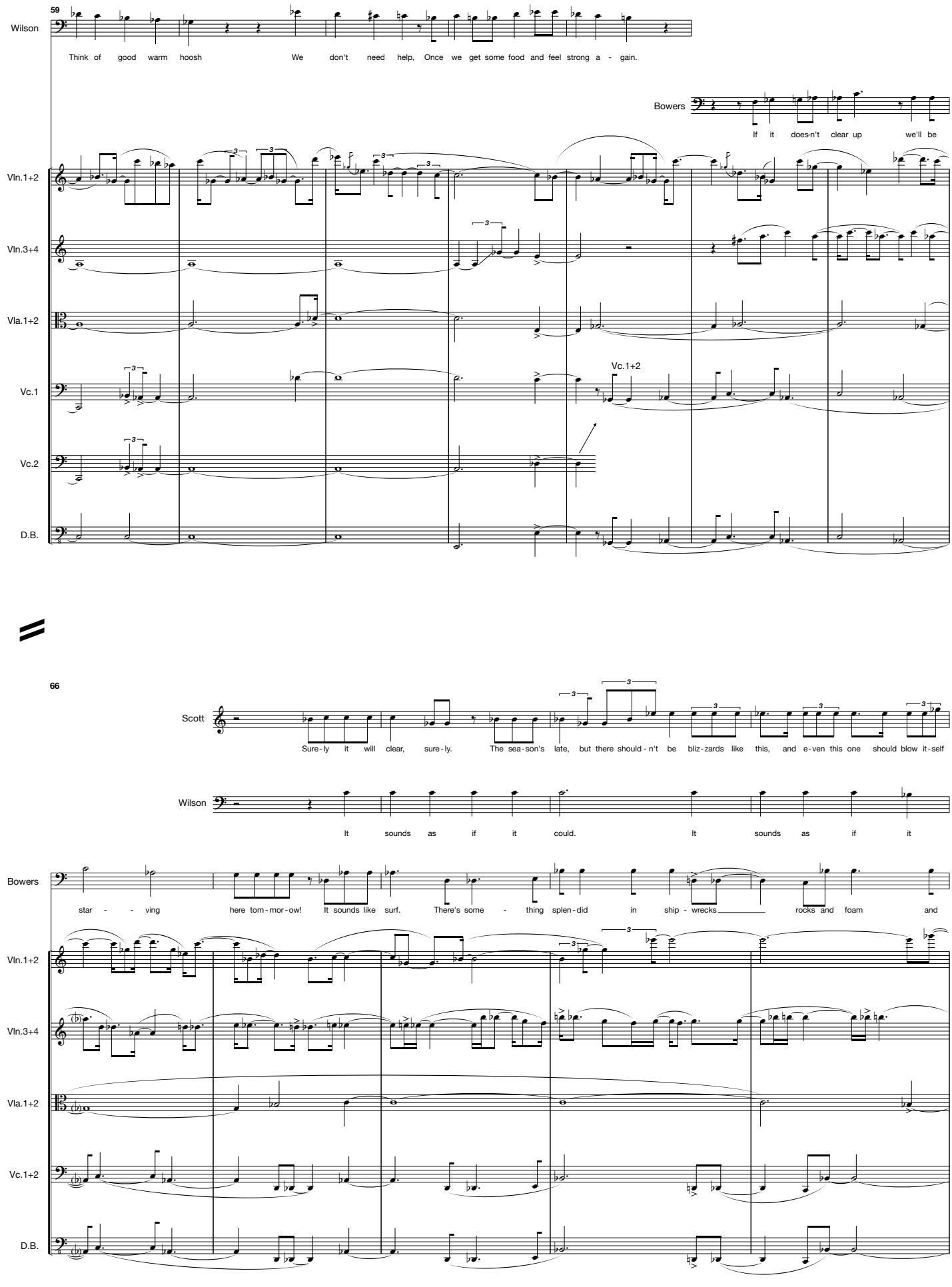
Vla.2 *mp*

Vc.1 *p* *mp*

Vc.2 *p* *mp*

D.B *p* *mp*


44
Bowers
Be-ing there with the dogs.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
149
51
Scott
Too late for that I'm a - fraid.
Wilson
Think a-bout the food.
Hn.
Trbn.
B.Trbn.
p
mf
4
4
Vln.1+2
mp
Vln.3+4
Vla.1+2


59
Wilson
Think of good warm hoosh We don't need help, Once we get some food and feel strong a - gain.
Bowers
If it does-n't clear up we'll be
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1
Vc.1+2
Vc.2
D.B.
66
Scott
Sure-ly it will clear, sure-ly. The sea-son's late, but there should-n't be bliz-zards like this, and e-ven this one should blow it-self
Wilson
It sounds as if it could. It sounds as if it
Bowers
star - - ving here tom-mor-ow! It sounds like surf. There's some - thing splen-did in ship - wrecks rocks and foam and
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.

150

71

Timp.

Perc.

Narrator

Rollers of blizzard
Roar and break

In foam on the tent

The tide of the South

Scott

out in a day. Two days it's last - ed now. It can't go on for - e - ver!

Wilson

has blown for a month

Bowers

shout - ing. But we're not drowned, not yet.

con sord.

Trpt.1

mf

con sord.

Trpt.2

mf

Hn.

mf

con sord.

Trbn.

mf

con sord.

B.Trbn.

mf

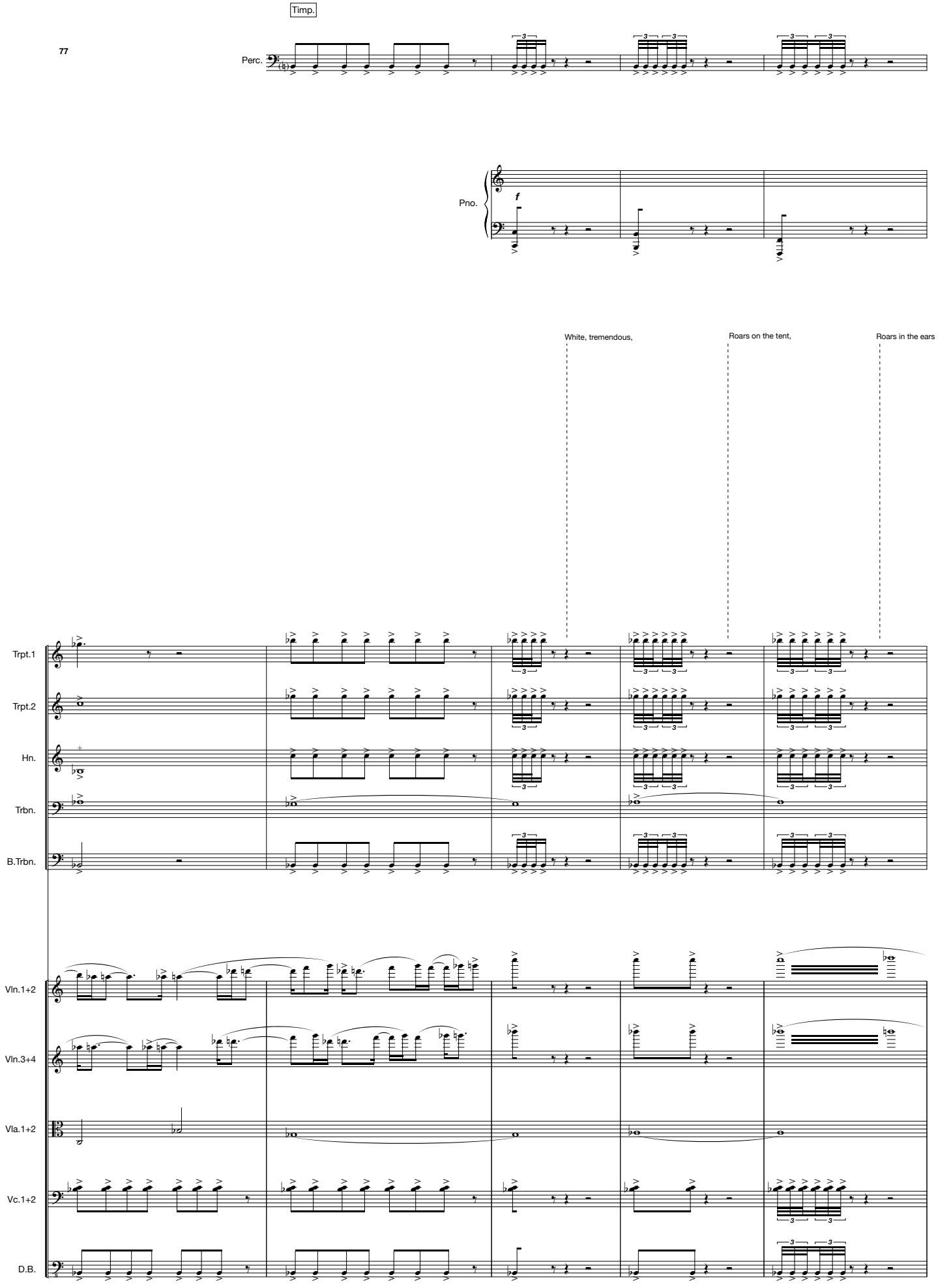
Vln.1+2

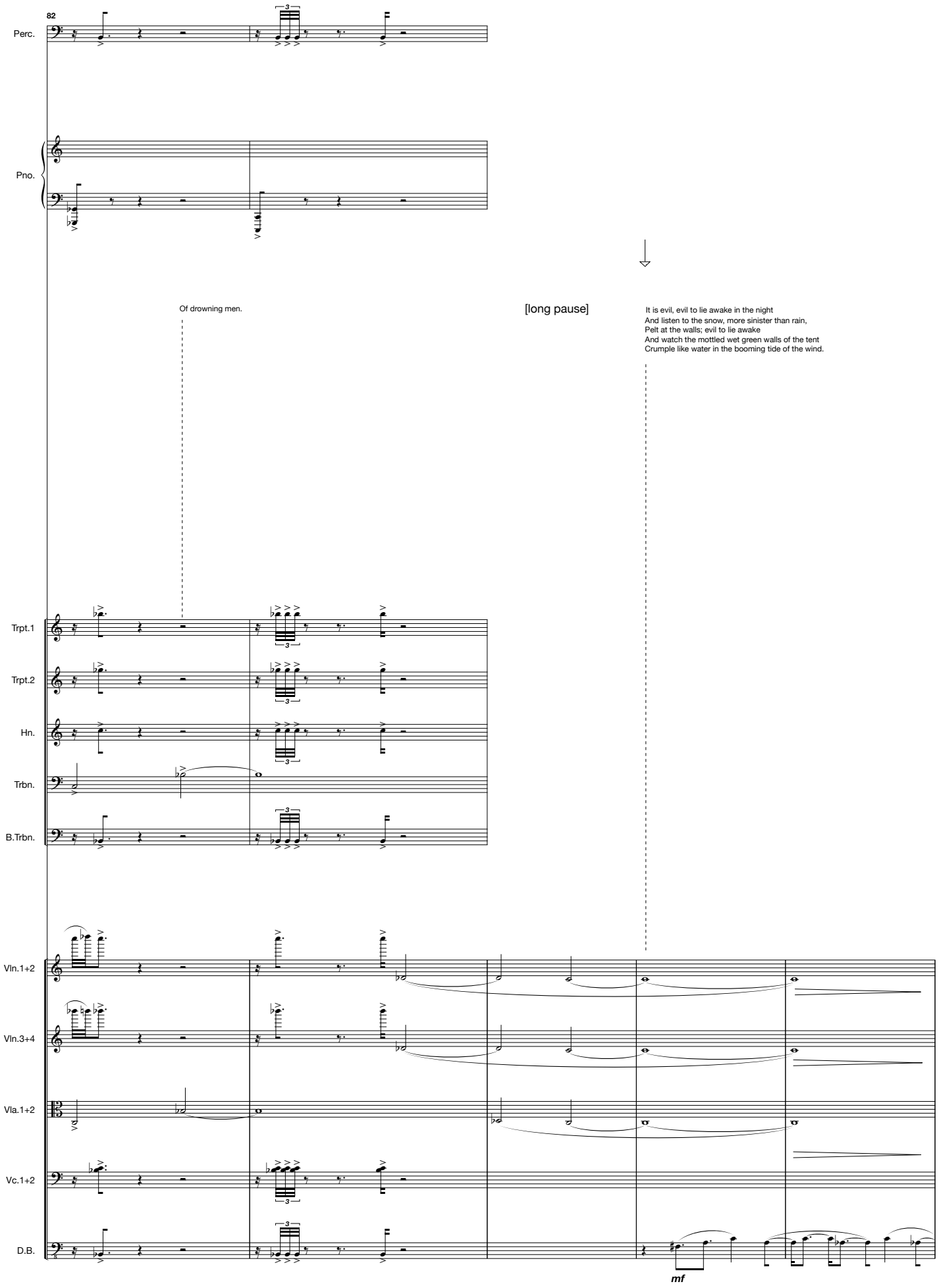
Vln.3+4

Vla.1+2

Vc.1+2

D.B.


77
Timp.
Perc.
Pno.
f
White, tremendous,
Roars on the tent,
Roars in the ears
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.


82
Perc.
Pno.
Of drowning men.
[long pause]
It is evil, evil to lie awake in the night
And listen to the snow, more sinister than rain,
Pelt at the walls; evil to lie awake
And watch the mottled wet green walls of the tent
Crumple like water in the booming tide of the wind.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1+2
Vln.3+4
Vla.1+2
Vc.1+2
D.B.
mf

Narrator Bedraggled, sopping clothes, personal things are seaweed, flotsam, relics of another life, relics of a life hardly to remembered now by the men who, falling asleep, look like the drowned, lost beyond hope in the roaring tide of the storm.

87

Vln.3+4 *mf*

Vla.1+2 *mf*

Vc.1+2 *mf*

D.B.

93

Narr.

Vln.1+2 *mf*

Vln.3+4

Vla.1+2

Vc.1+2

D.B.

98

Bowers

Lis - ten to it. Lis - ten to the wind. Still snow - ing.

Vln.1+2

Vln.3+4

Vla.1+2

Vc.1+2

D.B.

103

Timp.

Perc.

f *p*

Pno.

f

Scott

I know, Bir - die. Once or twice in the night I thought

Bowers

It had to stop to - day. It's still snow - ing.

Trpt.1

mf

Trpt.2

mf

senza sord.

Hn.

mf

Trbn.

senza sord.

senza sord. *mf*

B.Trbn.

mf

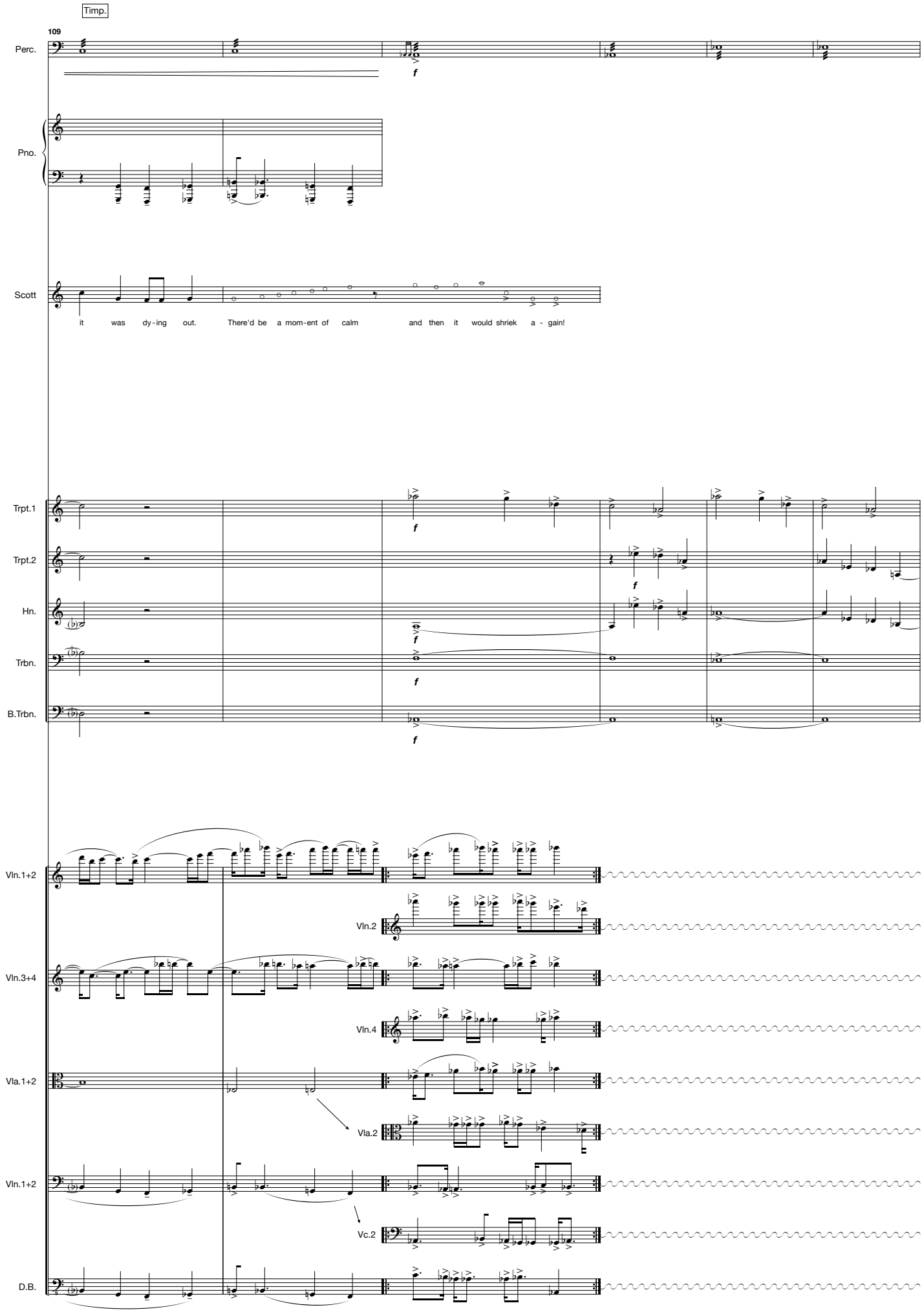
Vln.1+2

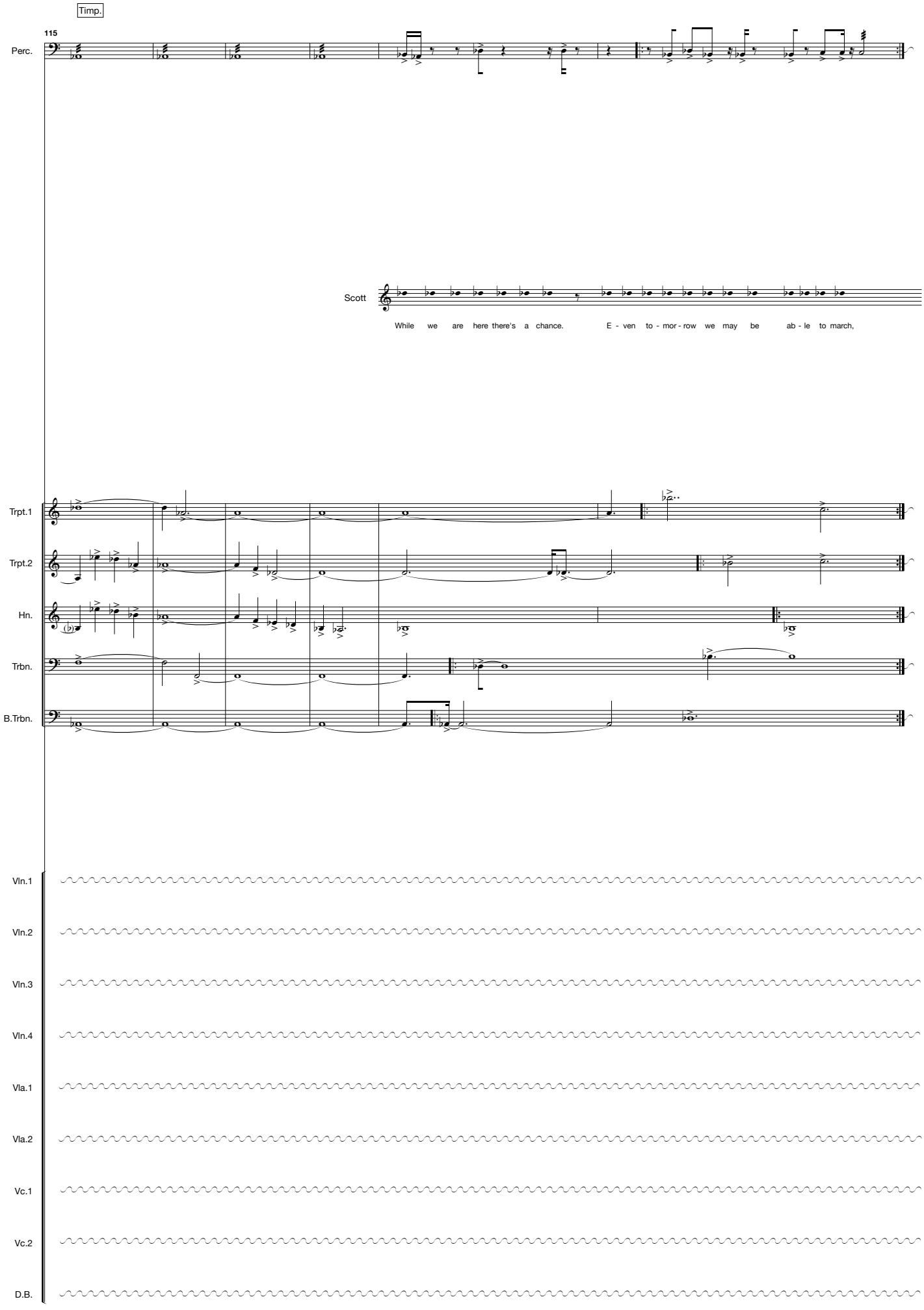
Vln.3+4

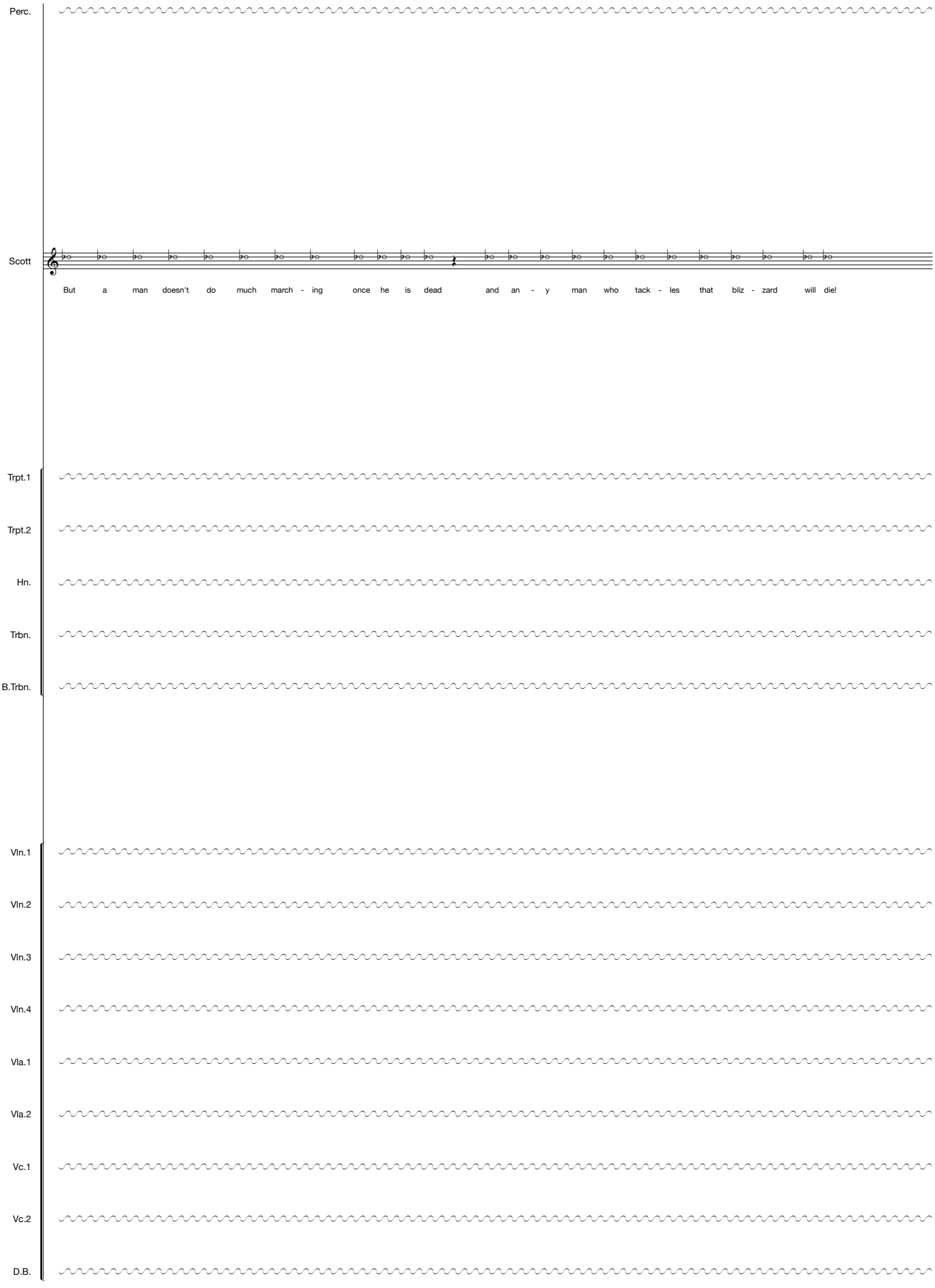
Vla.1+2

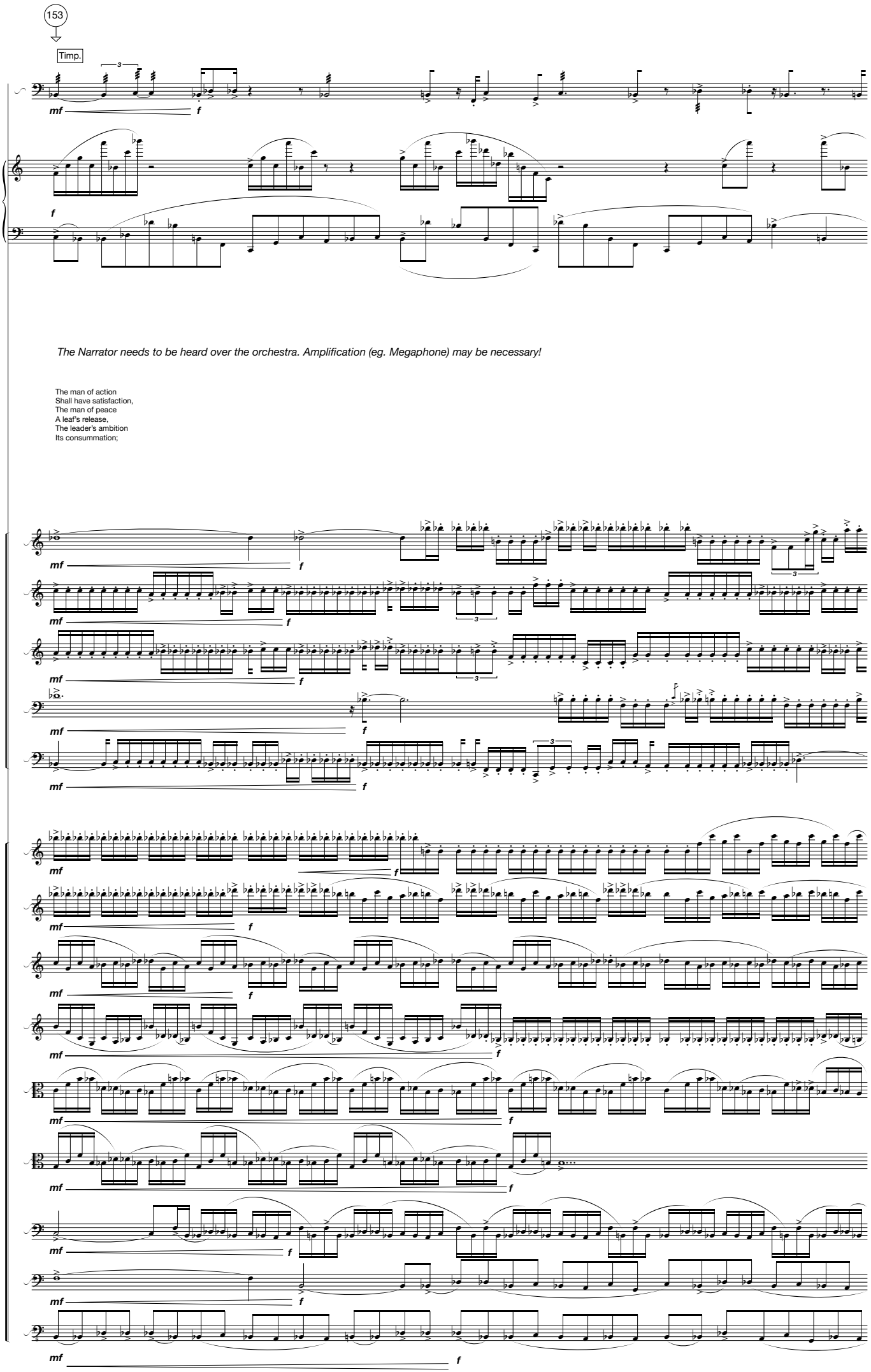
Vc.1+2

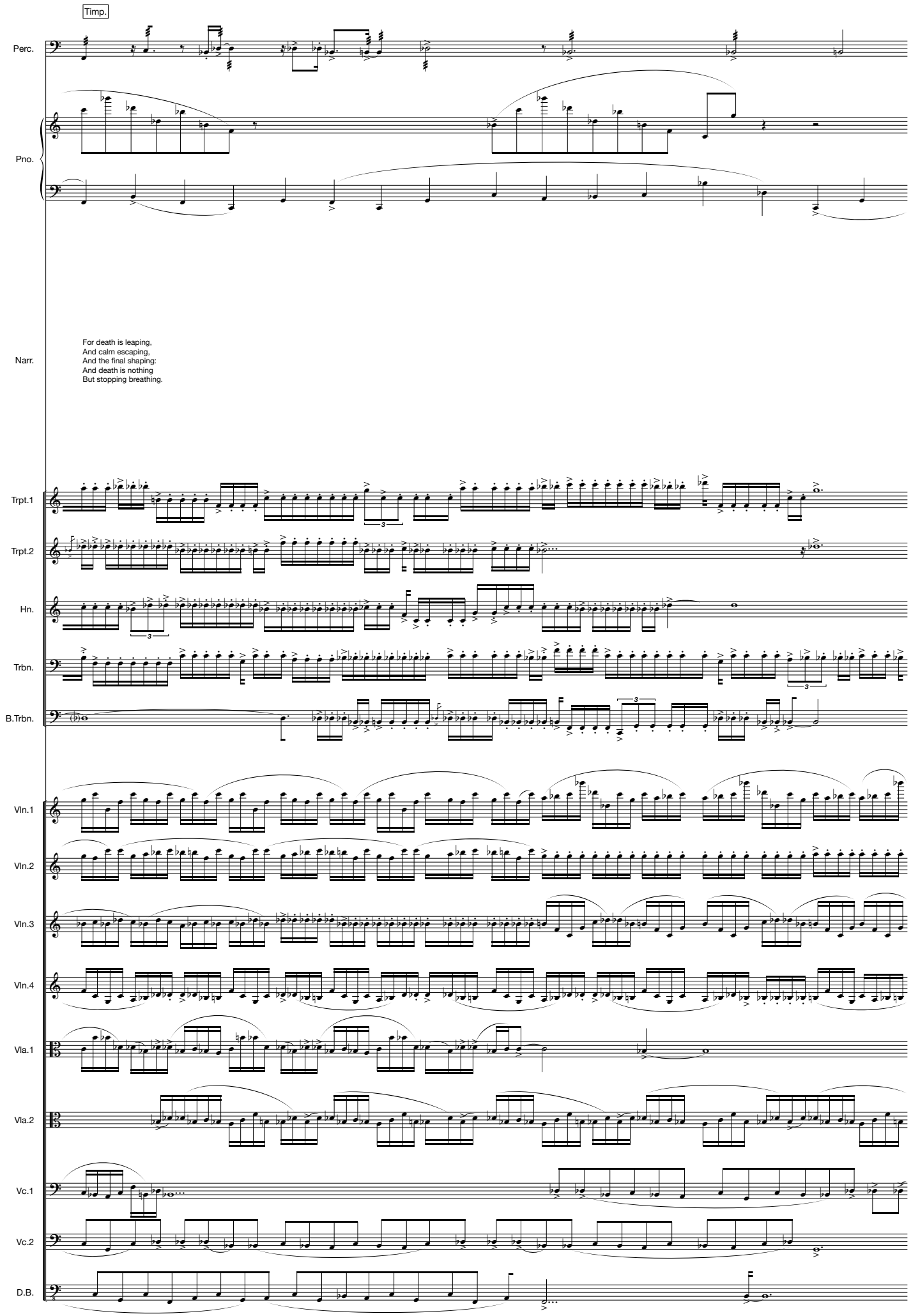
D.B.

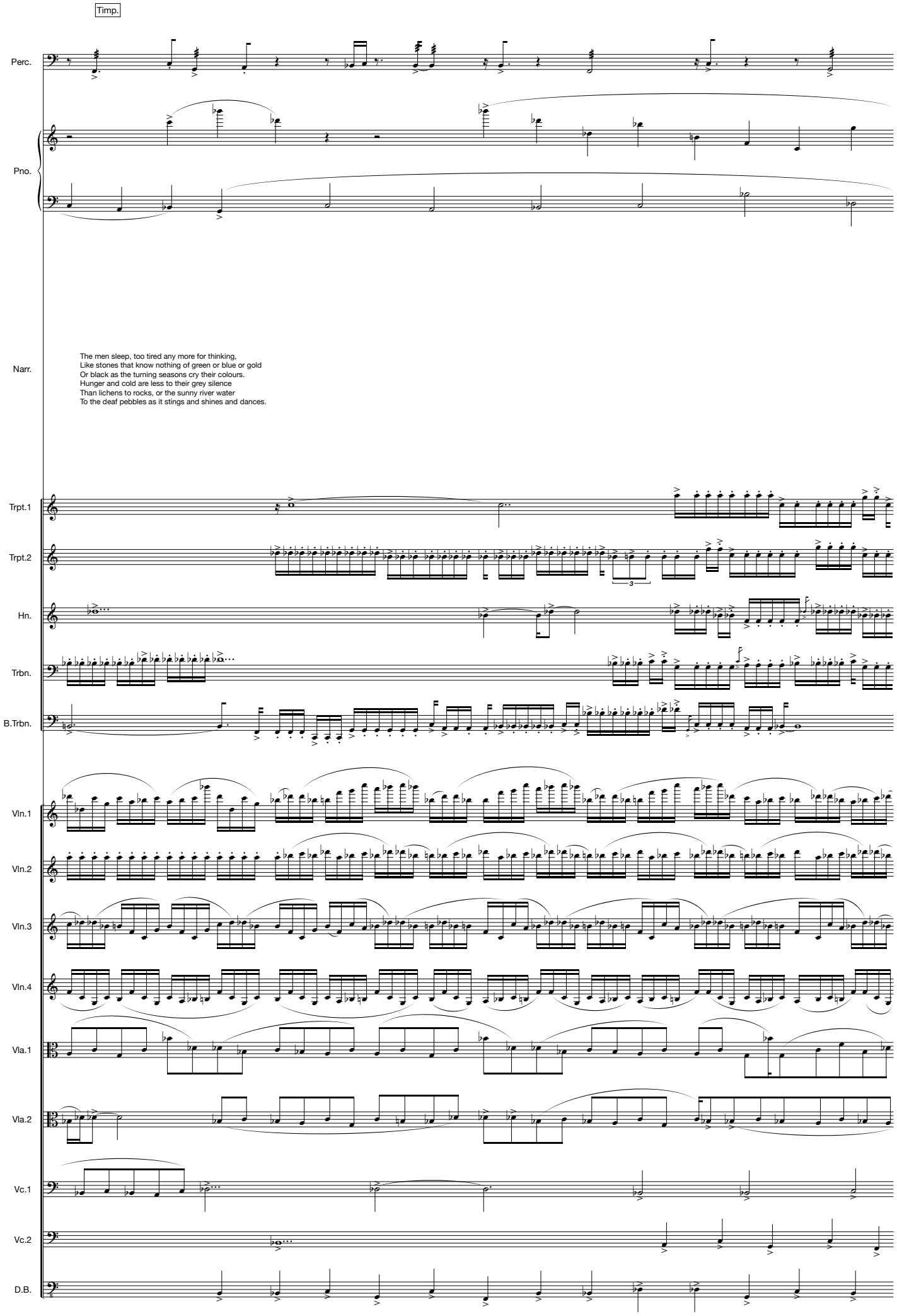

Timp.
109
Perc.
f
Pno.
Scott
it was dy-ing out. There'd be a mom-ent of calm and then it would shriek a - gain!
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
f
Vln.1+2
Vln.2
Vln.3+4
Vln.4
Vla.1+2
Vla.2
Vln.1+2
Vc.2
D.B.

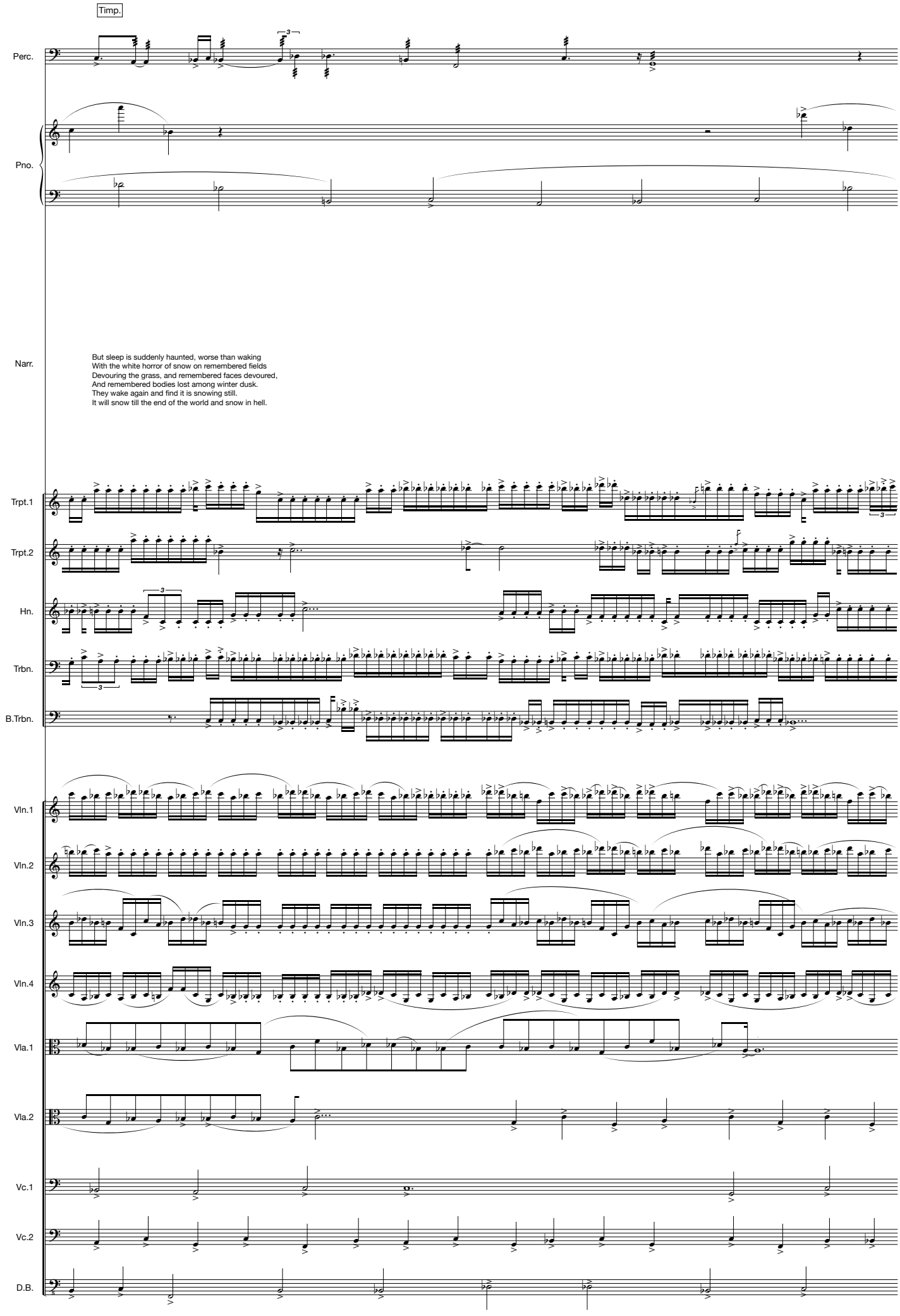

Timp.
115
Perc.
Scott
While we are here there's a chance. E - ven to - mor - row we may be ab - le to march,
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

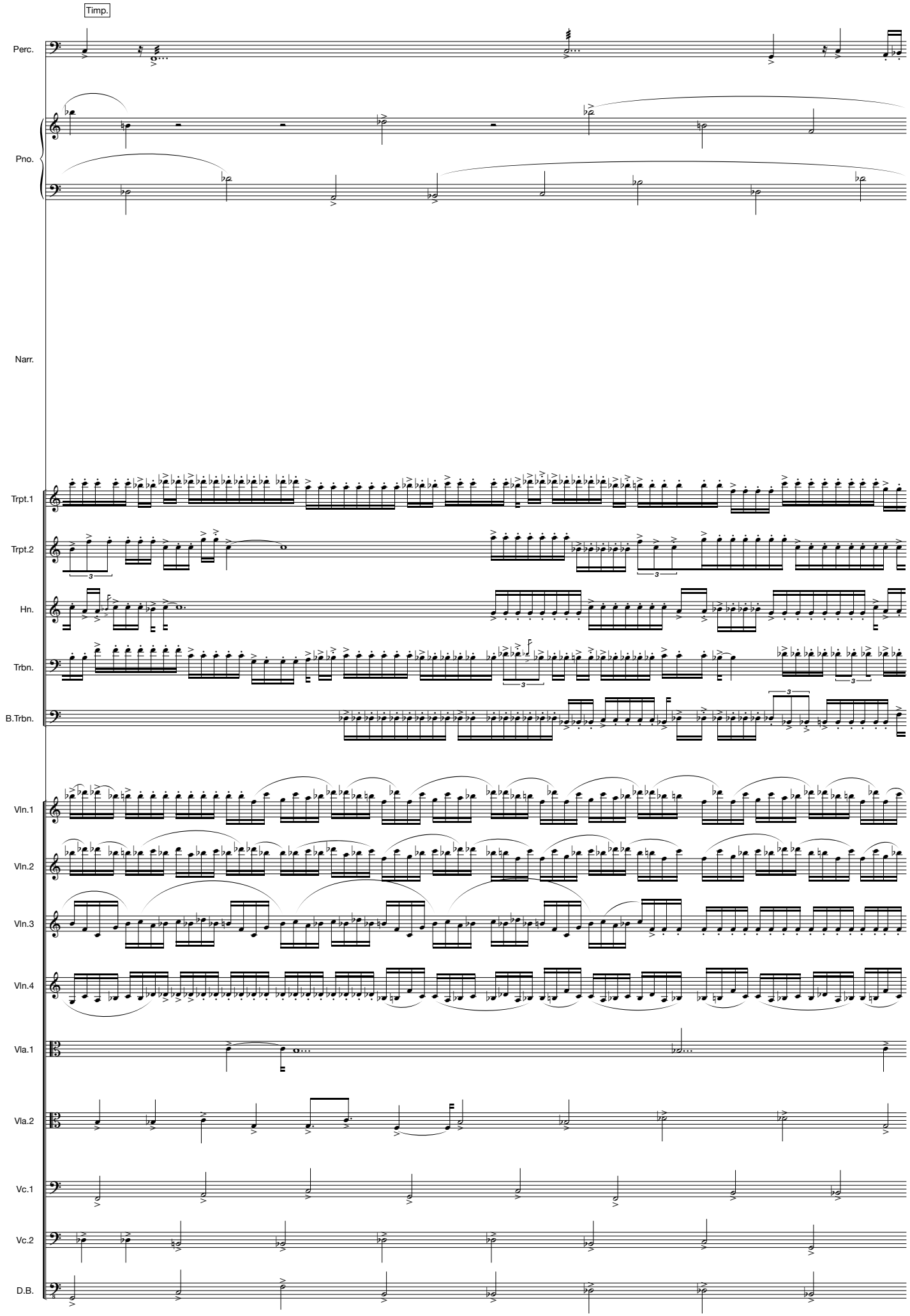

Perc.
Scott
But a man doesn't do much march - ing once he is dead and an - y man who tack - les that bliz - zard will die!
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

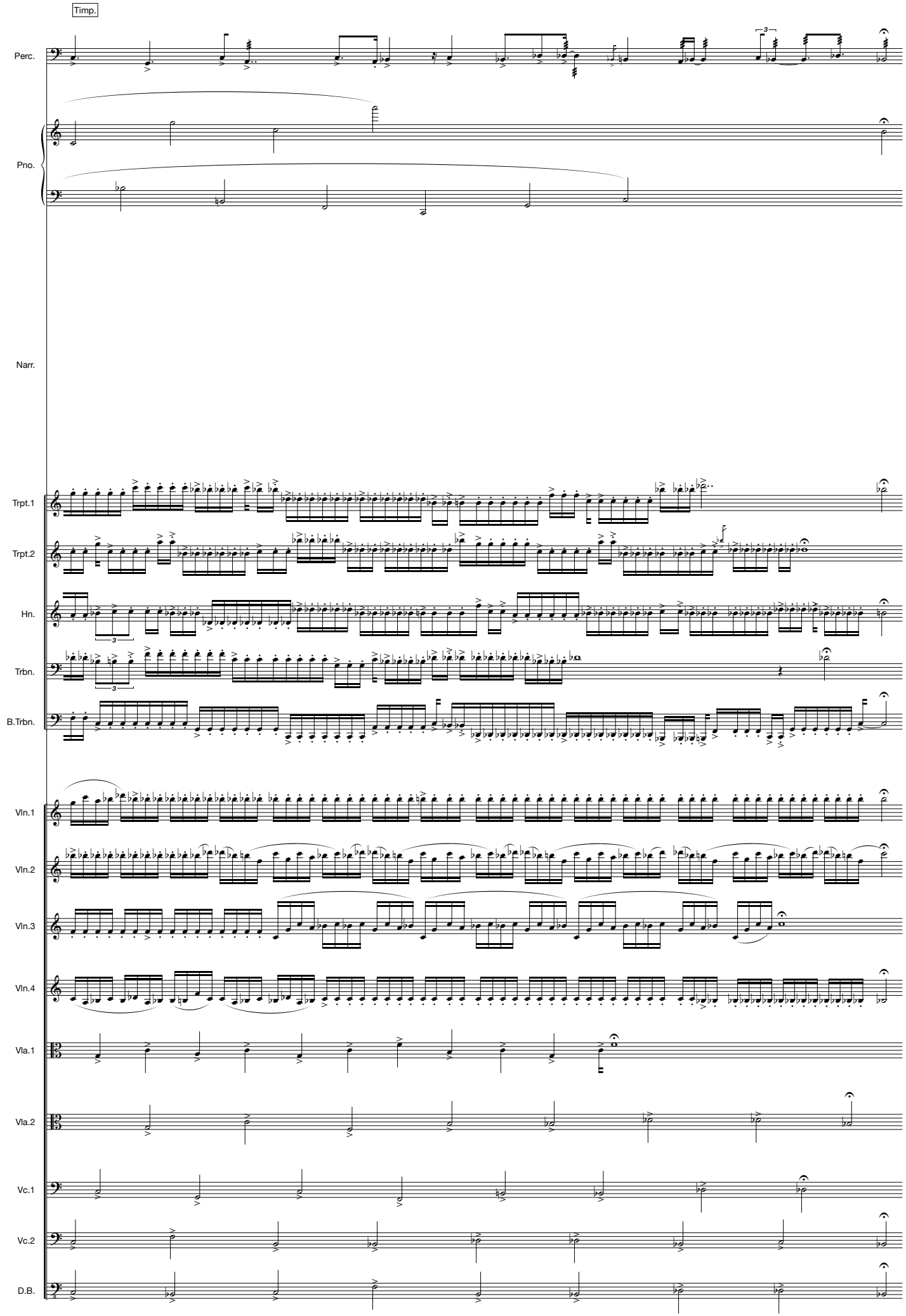

153
Timp.
Perc.
Pno.
The Narrator needs to be heard over the orchestra. Amplification (eg. Megaphone) may be necessary!
Narr.
The man of action
Shall have satisfaction,
The man of peace
A leaf's release,
The leader's ambition
Its consummation;
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

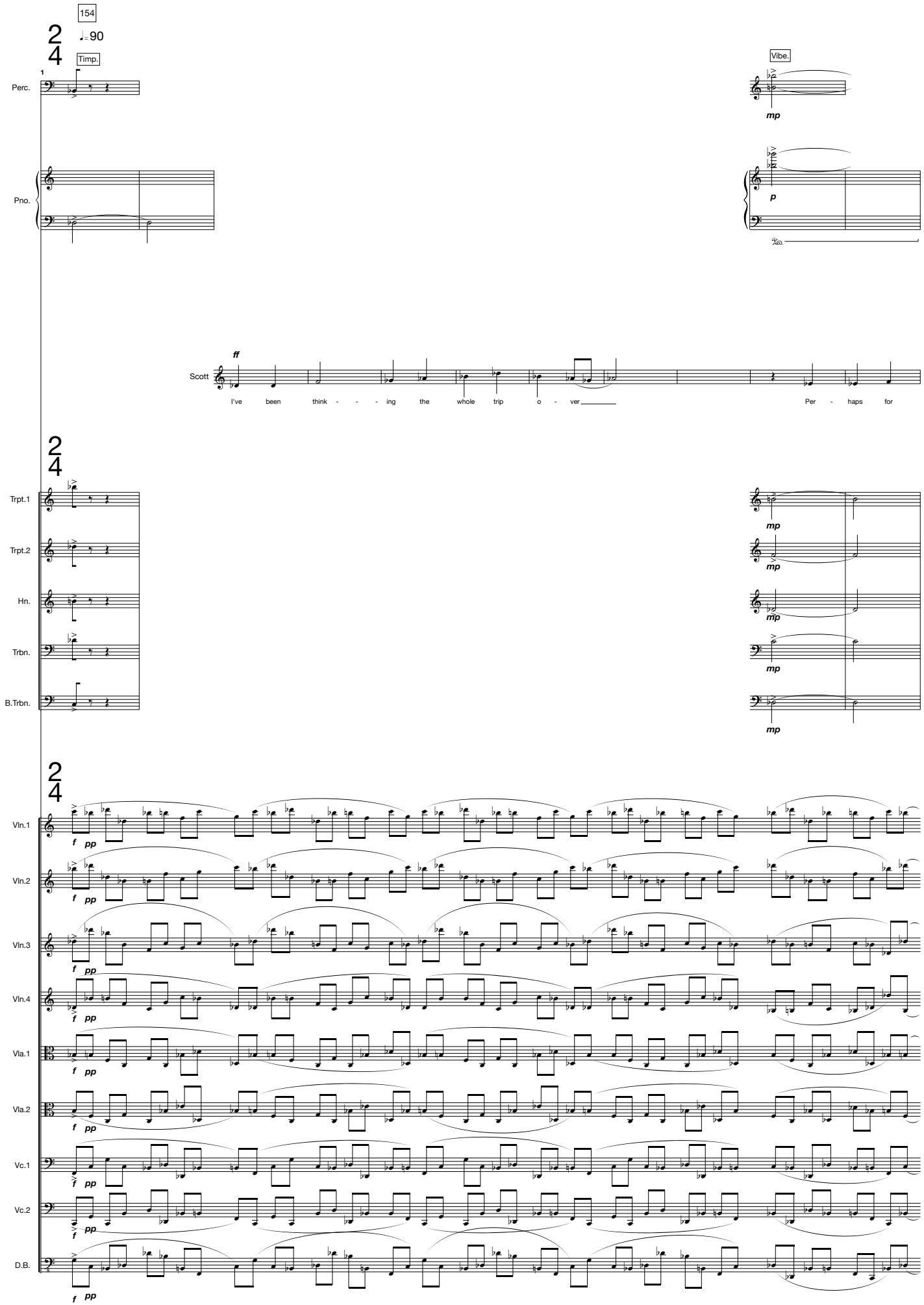

Timp.
Perc.
Pno.
Narr.
For death is leaping,
And calm escaping,
And the final shaping:
And death is nothing
But stopping breathing.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

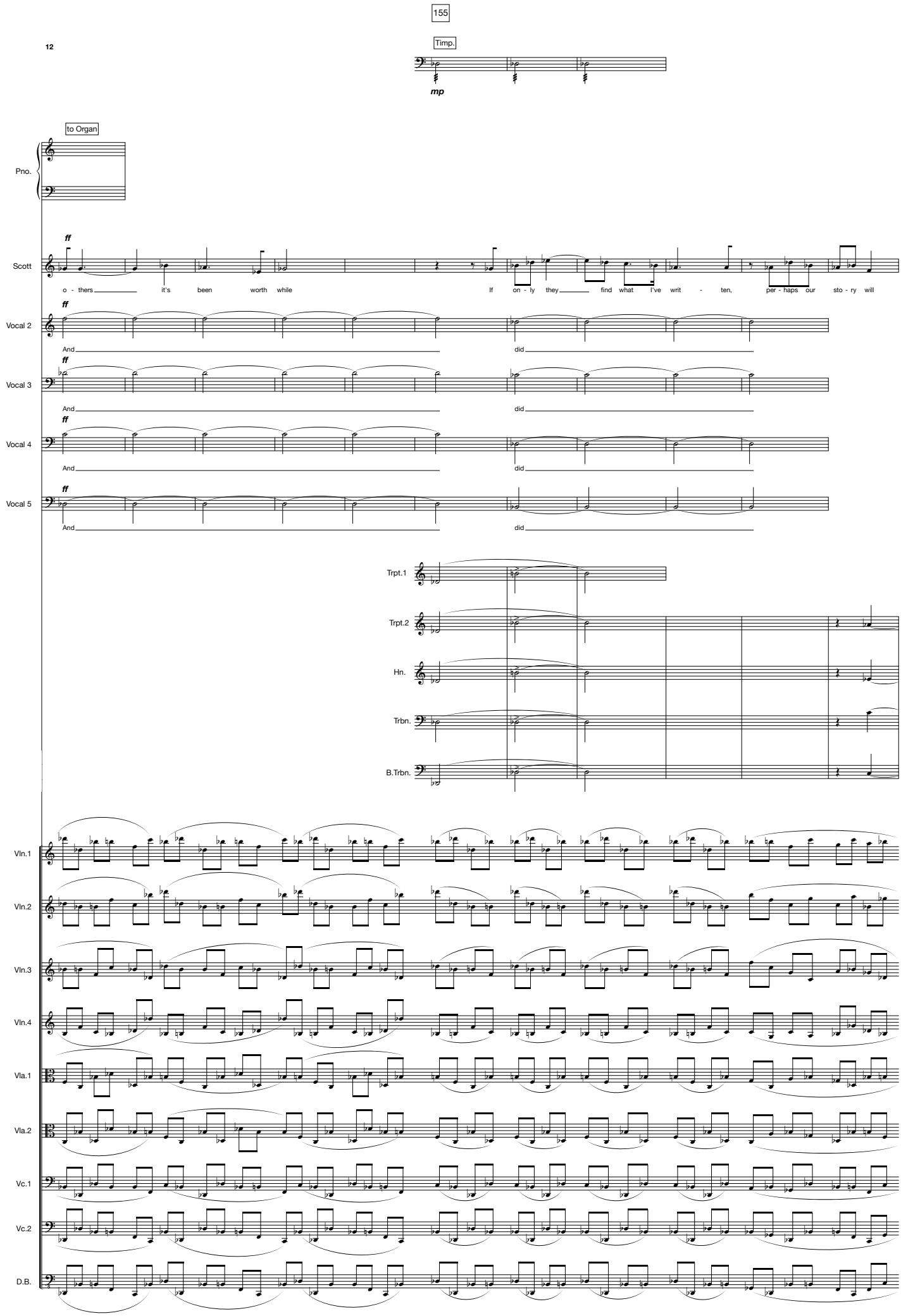

Timp.
Perc.
Pno.
Narr.
The men sleep, too tired any more for thinking,
Like stones that know nothing of green or blue or gold
Or black as the turning seasons cry their colours.
Hunger and cold are less to their grey silence
Than lichens to rocks, or the sunny river water
To the deaf pebbles as it stings and shines and dances.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timp.
Perc.
Pno.
Narr.
But sleep is suddenly haunted, worse than waking
With the white horror of snow on remembered fields
Devouring the grass, and remembered faces devoured,
And remembered bodies lost among winter dusk.
They wake again and find it is snowing still.
It will snow till the end of the world and snow in hell.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

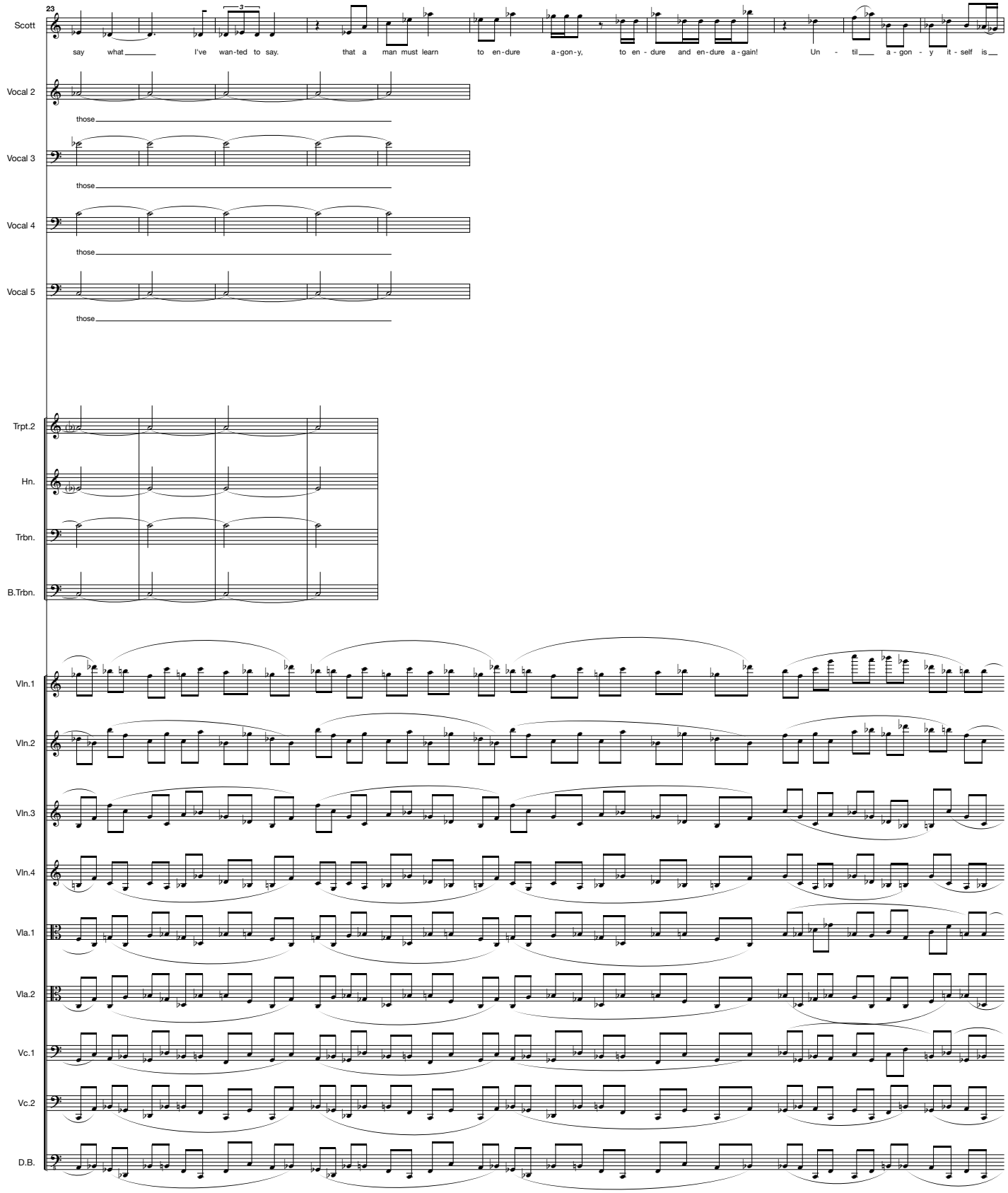

Timp.
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timp.
Perc.
Pno.
Narr.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


154
♩= 90
Timp.
Perc.
Vibe.
mp
Pno.
p
ff
Scott
I've been think - - - ing the whole trip o - ver
Per - haps for
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
mp
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
f pp


155
12
Timp.
mp
to Organ
Pno.
Scott
ff
o - thers it's been worth while
If on - ly they find what I've writ - ten, per - haps our sto - ry will
Vocal 2
And did
Vocal 3
And did
Vocal 4
And did
Vocal 5
And did
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

23


23
Scott
say what I've wan-ted to say. that a man must learn to en-dure a-gon-y, to en-dure and en-dure a-gain! Un - til a-gon-y it-self is
Vocal 2
those
Vocal 3
those
Vocal 4
those
Vocal 5
those
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.

157

Timp.

Perc.

Organ

mf

Scott

beat - en out in - to joy. I see our lives as a drown - ing man would

Vocal 2

those feet

Vocal 3

those feet

Vocal 4

those feet

Vocal 5

those feet

Trpt.1

mf

Trpt.2

mf

Hn.

mf

Trbn.

mf

B.Trbn.

mf

Vln.1

Vln.2

Vln.3

Vln.4

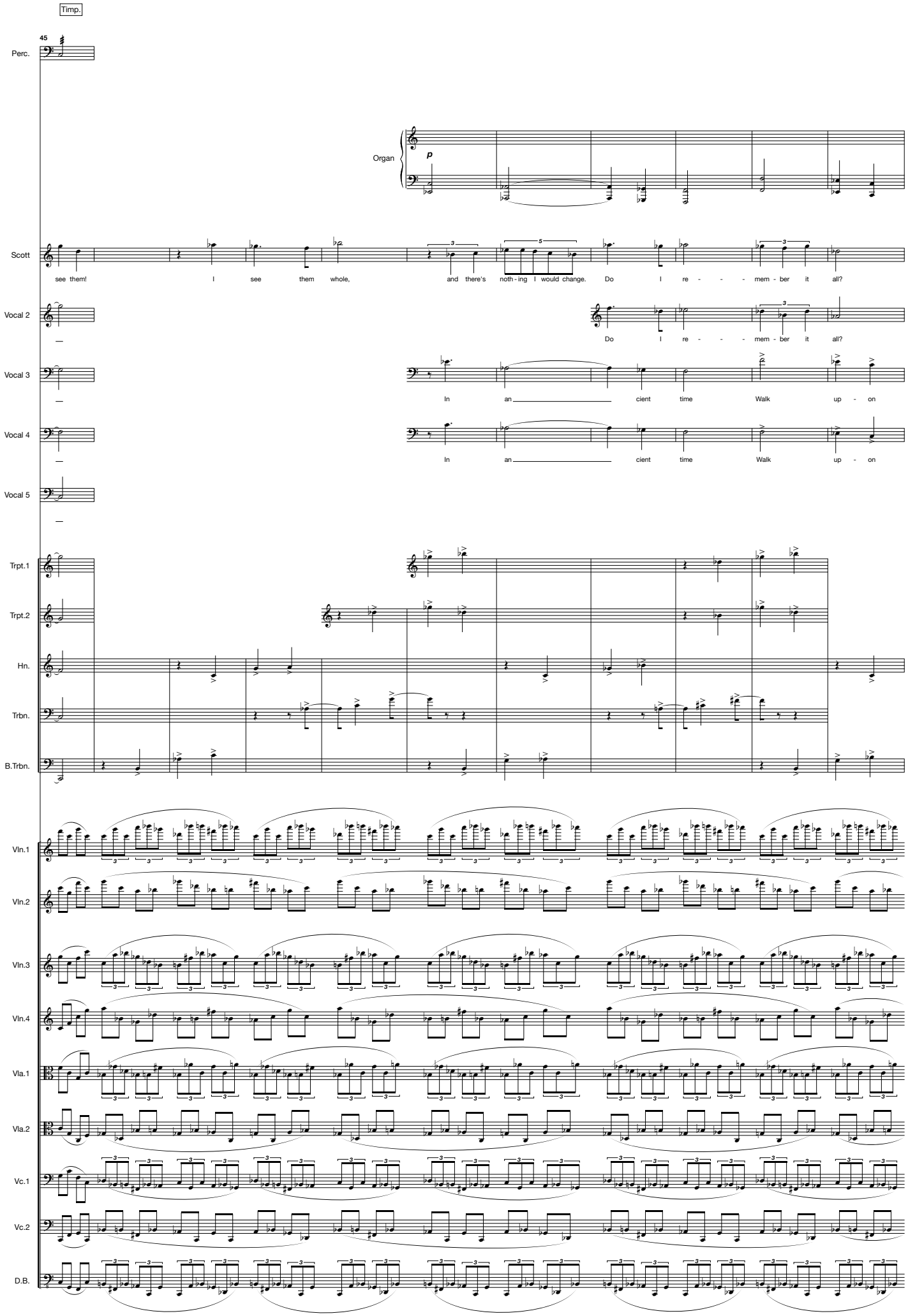
Vla.1

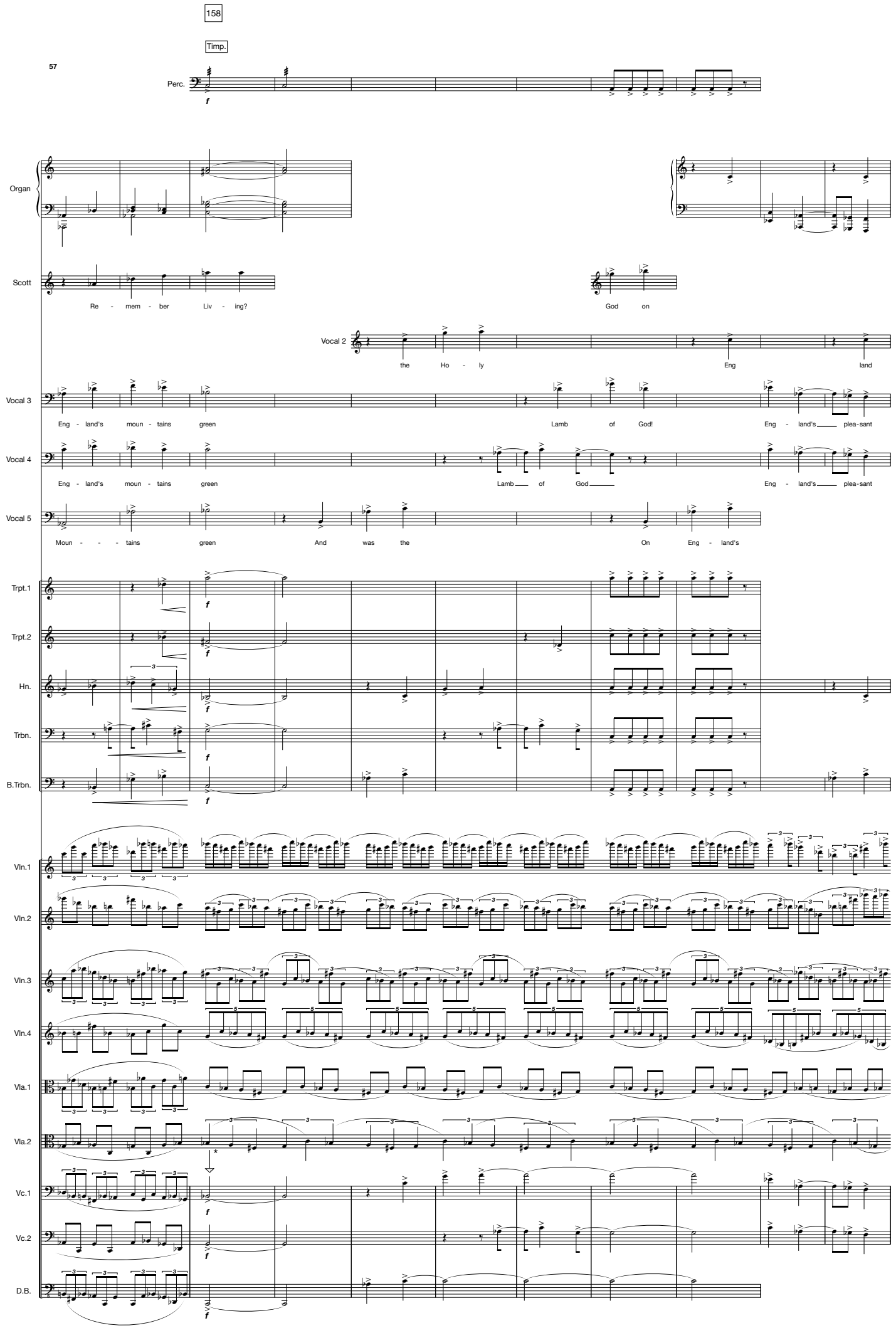
Vla.2

Vc.1

Vc.2

D.B.

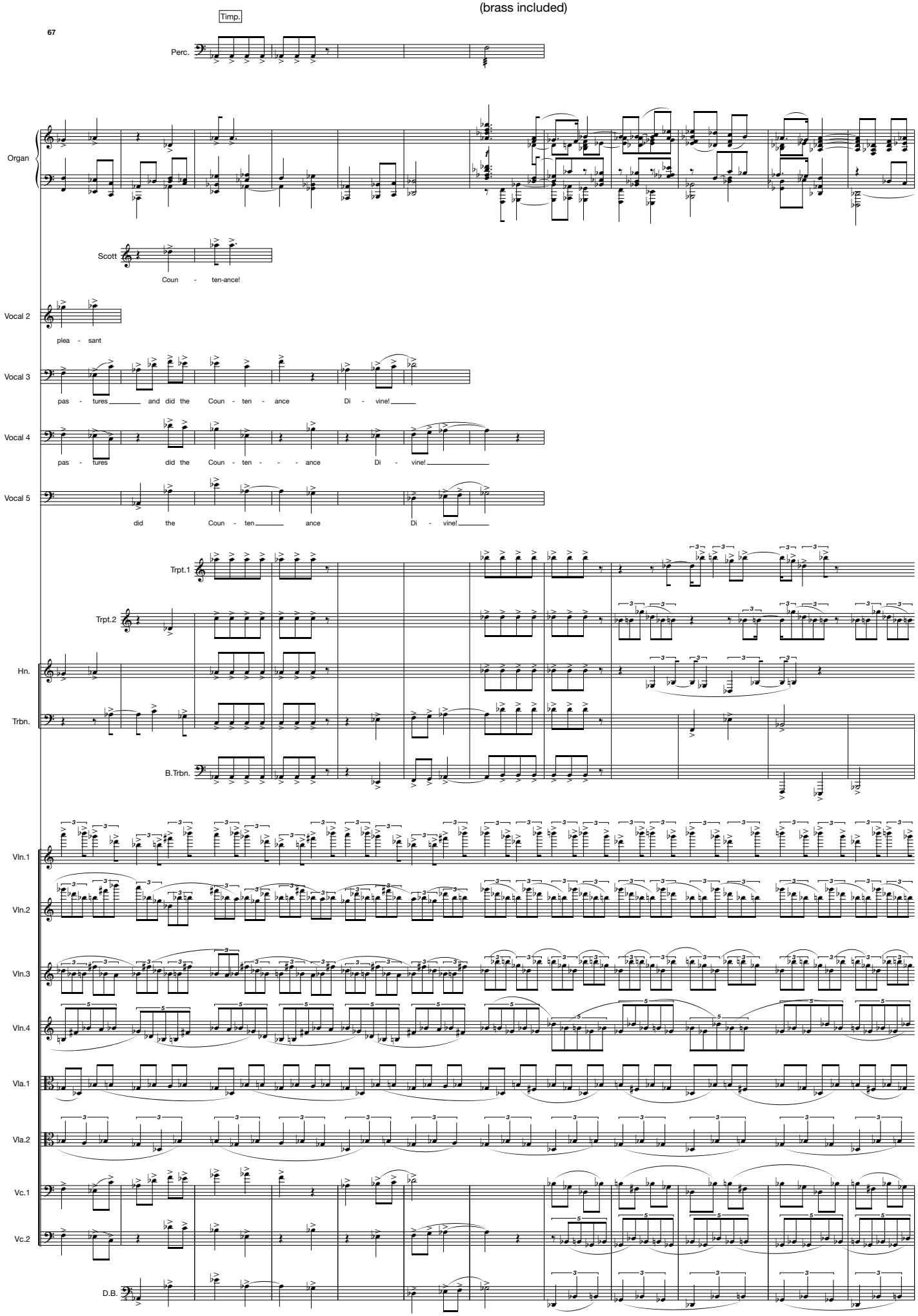

Timp.
45
Perc.
Organ
p
Scott
see them! I see them whole, and there's noth - ing I would change. Do I re - - - mem - ber it all?
Vocal 2
Do I re - - - mem - ber it all?
Vocal 3
In an cient time Walk up - on
Vocal 4
In an cient time Walk up - on
Vocal 5
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.



** cellos/bass to resume 2/4 at this cue, regardless of ad.lib part*

Organ to play at ♩=60

rest of orchestra to play at previous tempo
(brass included)



these cues are for the Timpani only!

159 ♩=54 Vocals only to be conducted in strict time.

Orchestra to play ad lib.

Timp.

Perc. *f*

3/4

Organ *mp* *mf* *p*

Narr.

I do remember vaguely, England. It seems
A blue mist and hollows where leaves were green
And everyone was kind, you could touch their hands.
That was years ago. I remember more clearly

Scott *f*
feet in an-cient time Walk up-on Eng-land's moun-tains green? And was the Ho - ly Lamb of God Eng-land's plea-sant pas-tures seen? And the Coun - ten-ance Di-

Vocal 2 *f*
Feet in an - cient time walk moun - tain was the Ho-ly Lamb of God Eng - lands pas-tures seen? And Coun-ten-ance Di -

Vocal 3 *f*
Feet in an - cient time walk moun - tain and was the Ho-ly Lamb of God Eng - land's pas - tures seen? And the Coun-ten-ance Di - vine

Vocal 4 *f*
Feet in an - cient walk moun - tain green? was the Ho-ly Lamb of God Eng - land's seen? And Di -

Vocal 5 *f*
Feet time Walk up - on Eng - land's was the Ho-ly Lamb of God Eng - land's seen? And Di -

Trpt.1 *ff* *mf*

Trpt.2 *ff* *mf*

Hn. *ff* *mf*

Trbn. *ff* *mf*

B.trbn. *ff* *mf*

3/4

Vln.1 *mp*

Vln.2 *mp*

Vln.3 *mp*

Vln.4 *mp*

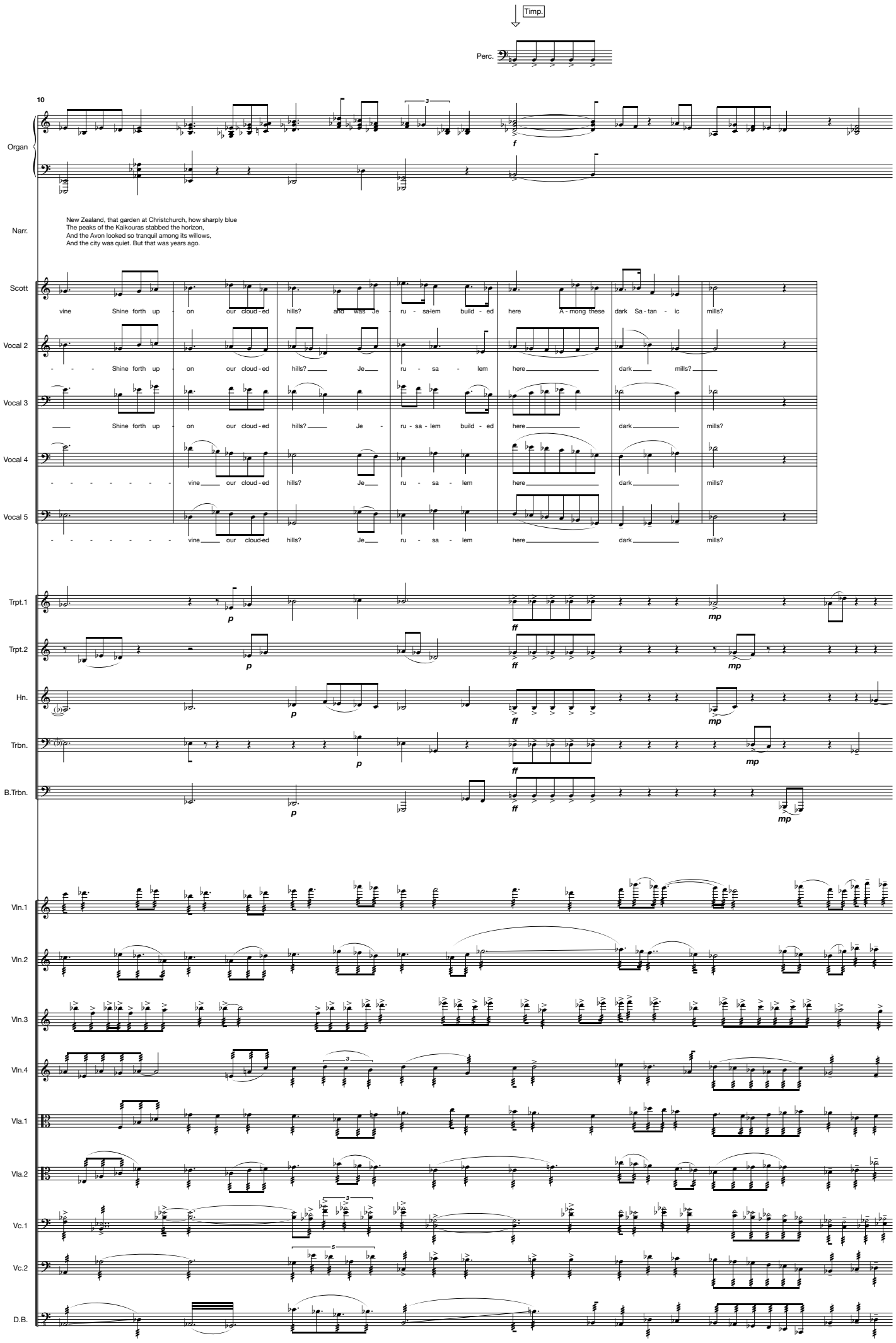
Vla.1 *mp*

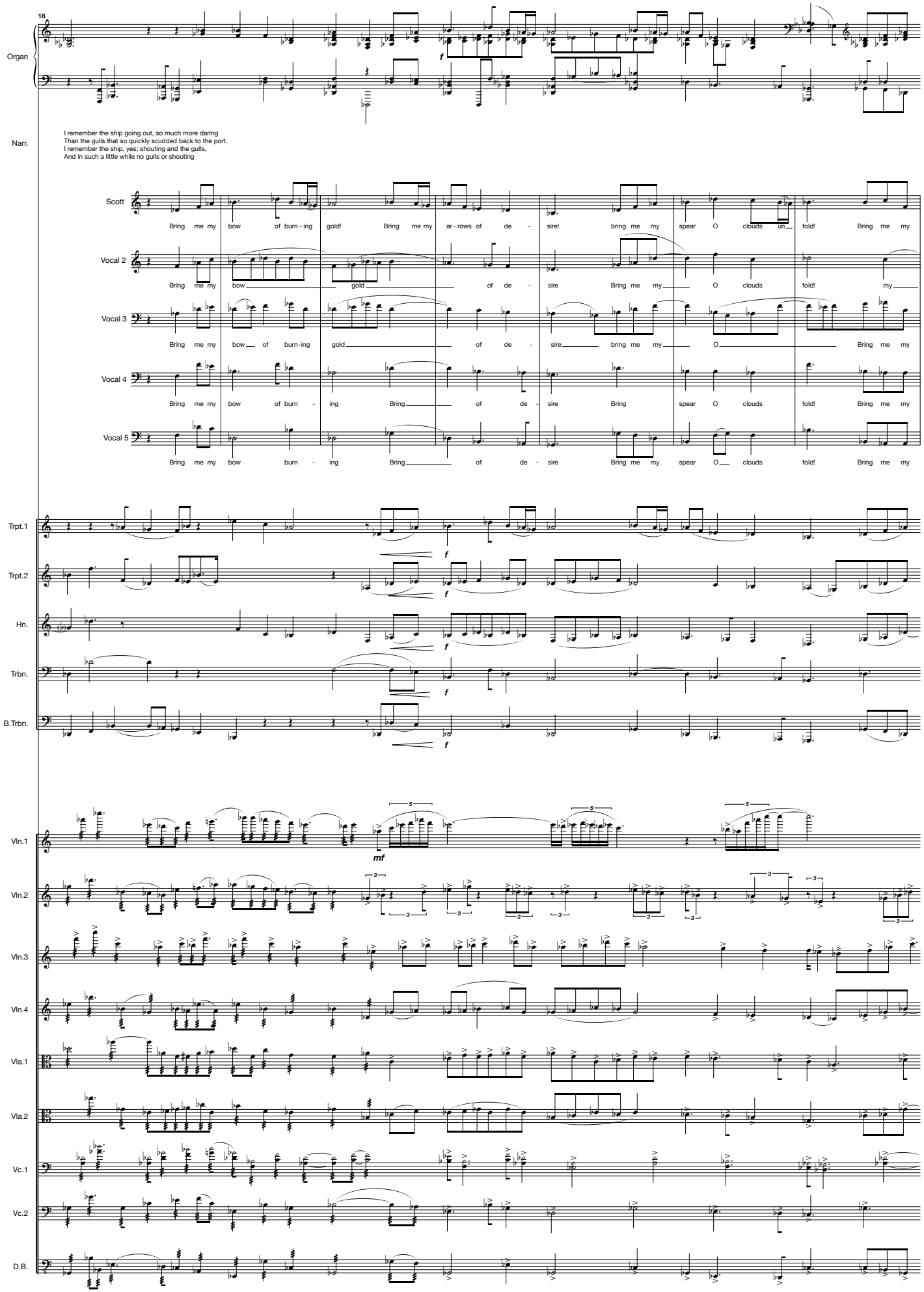
Vla.2 *mp*

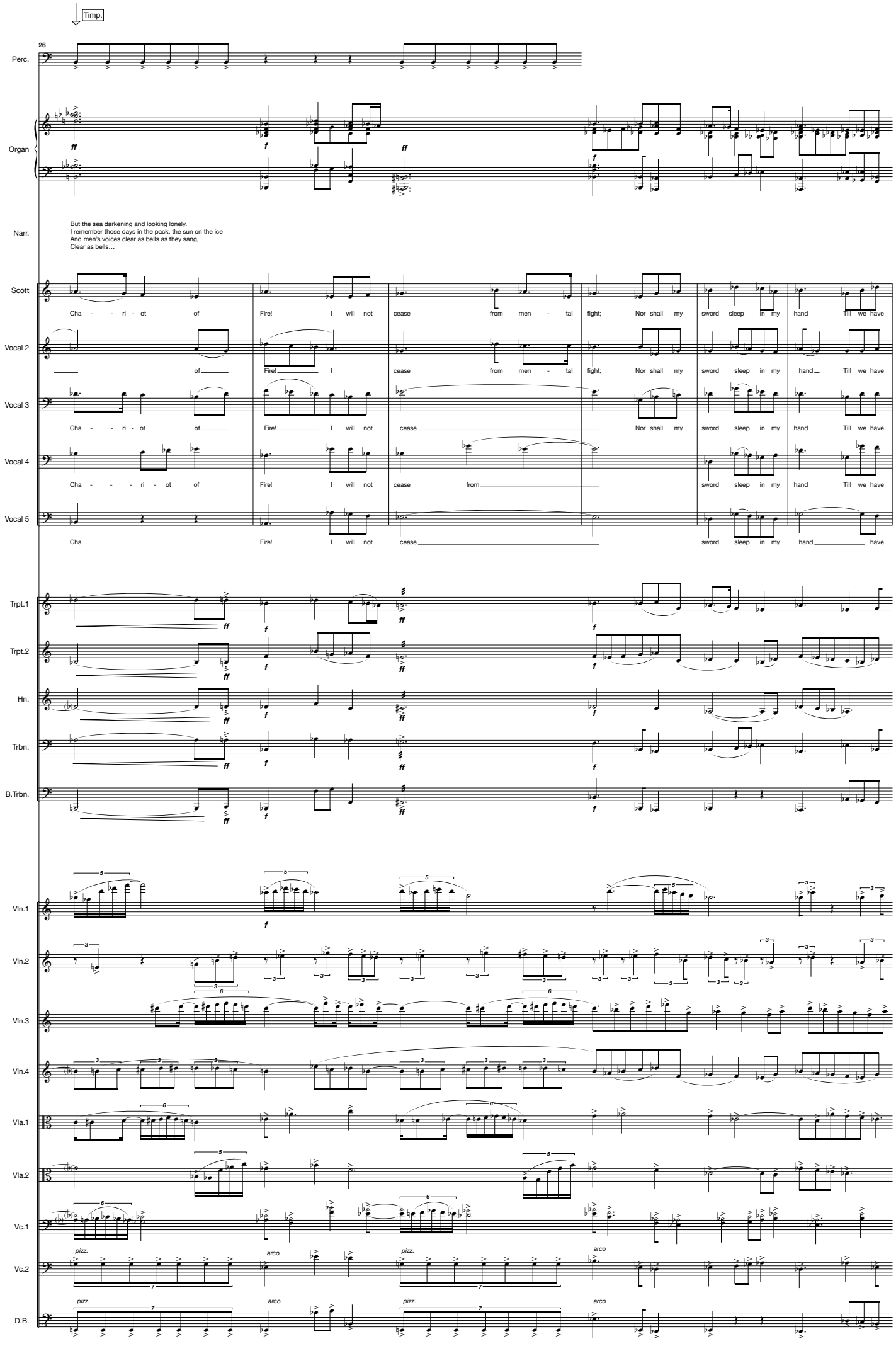
Vc.1 *sul pont.* *mp*

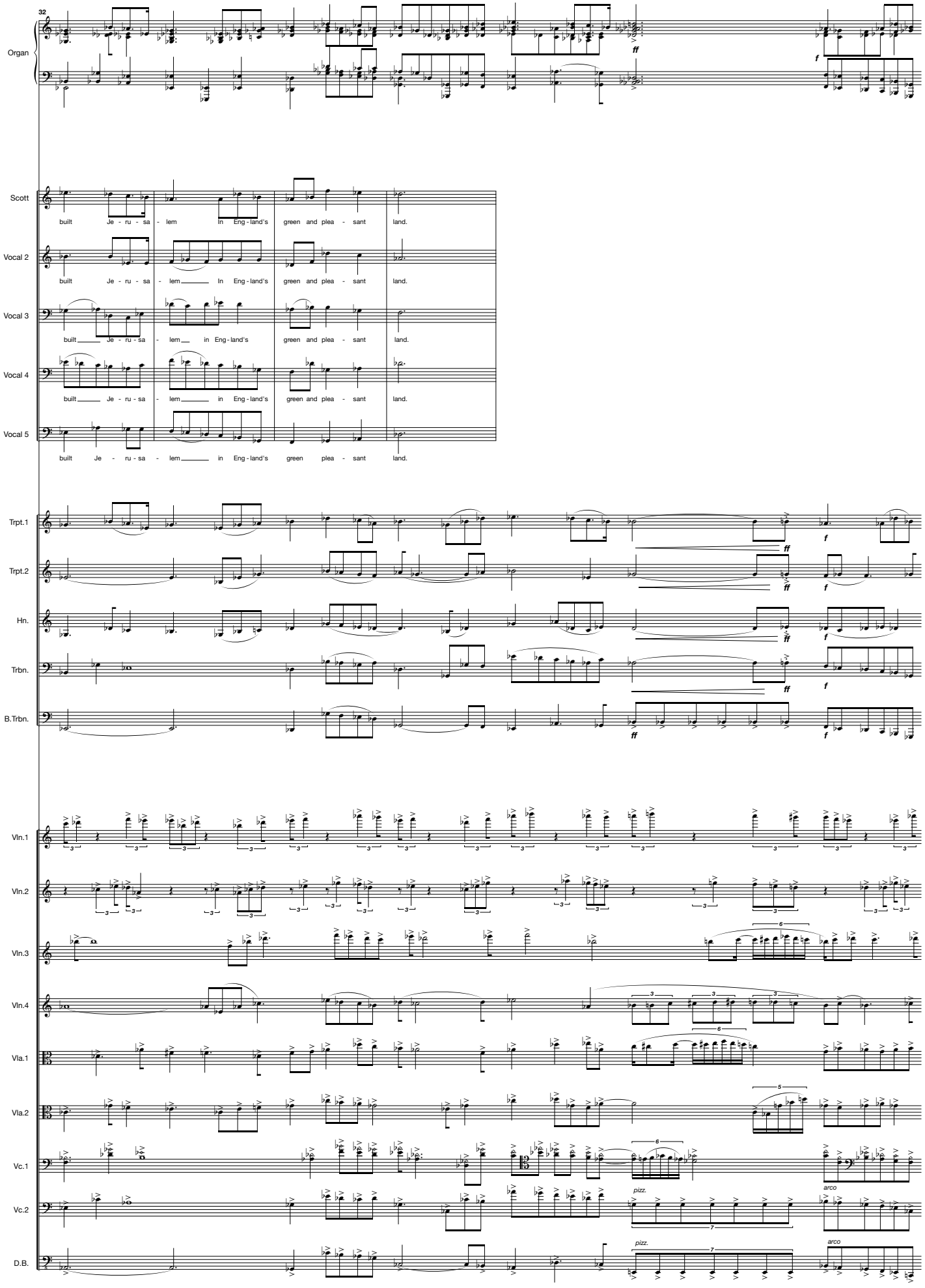
Vc.2 *mp*

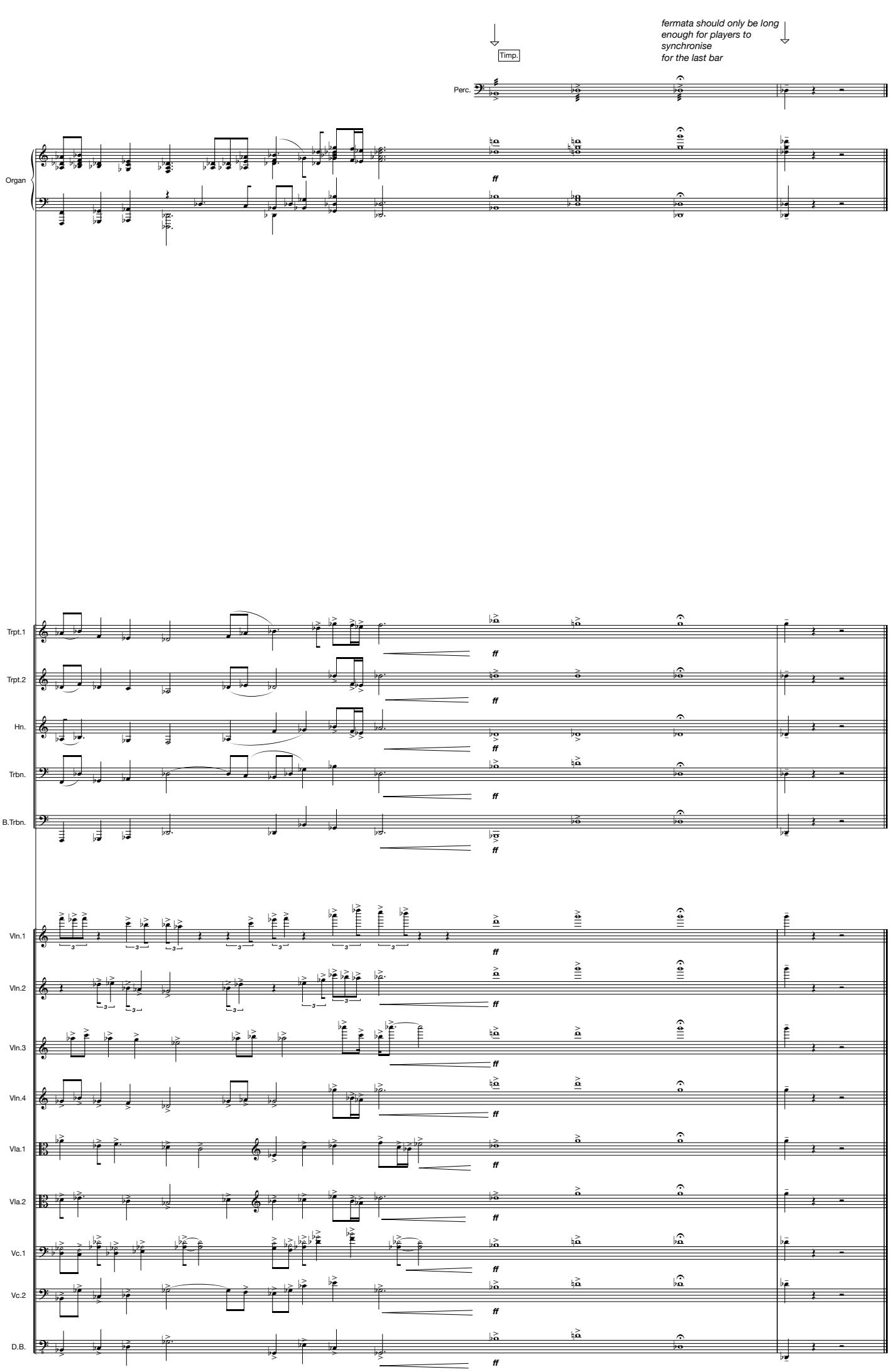
D.B. *sul pont.* *mp*


Timp.
Perc.
10
Organ
f
Narr.
New Zealand, that garden at Christchurch, how sharply blue
The peaks of the Kaikouras stabbed the horizon,
And the Avon looked so tranquil among its willows,
And the city was quiet. But that was years ago.
Scott
vine Shine forth up on our cloud-ed hills? and was Je ru - sa-lem build - ed here A - mong these dark Sa - tan - ic mills?
Vocal 2
- - - Shine forth up on our cloud-ed hills? Je ru - sa - lem here dark mills?
Vocal 3
Shine forth up on our cloud-ed hills? Je - ru - sa - lem build - ed here dark mills?
Vocal 4
- - - - - - - vine our cloud-ed hills? Je ru - sa - lem here dark mills?
Vocal 5
- - - - - - - vine our cloud-ed hills? Je ru - sa - lem here dark mills?
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
p
ff
mp
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


18
Organ
Narr.
I remember the ship going out, so much more daring
Than the gulls that so quickly scudded back to the port.
I remember the ship, yes; shouting and the gulls,
And in such a little while no gulls or shouting
Scott
Bring me my bow of burn - ing gold! Bring me my ar - rows of de - sire! bring me my spear O clouds un fold! Bring me my
Vocal 2
Bring me my bow gold of de - sire Bring me my O clouds fold! my
Vocal 3
Bring me my bow of burn-ing gold of de - sire bring me my O Bring me my
Vocal 4
Bring me my bow of burn - ing Bring of de - sire Bring spear O clouds fold! Bring me my
Vocal 5
Bring me my bow burn - ing Bring of de - sire Bring me my spear O clouds fold! Bring me my
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.


Timp.
26
Perc.
Organ
Narr.
But the sea darkening and looking lonely.
I remember those days in the pack, the sun on the ice
And men's voices clear as bells as they sang,
Clear as bells…
Scott
Cha - - ri - ot of Fire! I will not cease from men - tal fight; Nor shall my sword sleep in my hand Till we have
Vocal 2
of Fire! I cease from men - tal fight; Nor shall my sword sleep in my hand Till we have
Vocal 3
Cha - - ri - ot of Fire! I will not cease Nor shall my sword sleep in my hand Till we have
Vocal 4
Cha - - - ri - ot of Fire! I will not cease from sword sleep in my hand Till we have
Vocal 5
Cha Fire! I will not cease sword sleep in my hand have
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
arco


32
Organ
Scott
built Je - ru - sa - lem In Eng - land's green and plea - sant land.
Vocal 2
built Je - ru - sa - lem In Eng - land's green and plea - sant land.
Vocal 3
built Je - ru - sa - lem in Eng - land's green and plea - sant land.
Vocal 4
built Je - ru - sa - lem in Eng - land's green and plea - sant land.
Vocal 5
built Je - ru - sa - lem in Eng - land's green plea - sant land.
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
pizz.
arco


Timp.
fermata should only be long enough for players to synchronise for the last bar
Perc.
Organ
Trpt.1
Trpt.2
Hn.
Trbn.
B.Trbn.
Vln.1
Vln.2
Vln.3
Vln.4
Vla.1
Vla.2
Vc.1
Vc.2
D.B.
ff

Homage to Lutosławski

for Solo Violin and Piano

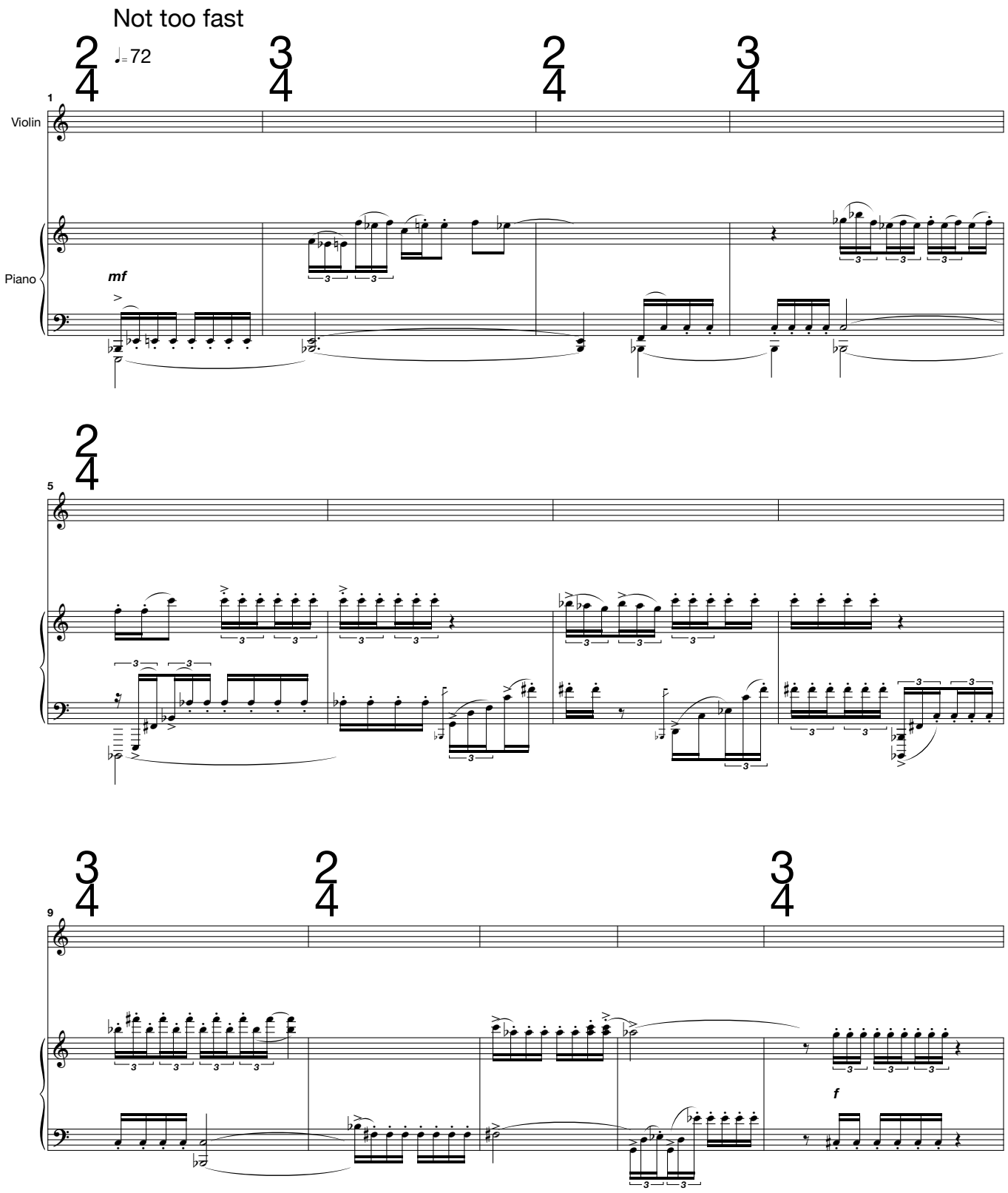
Homage to Lutosławski – Program Notes

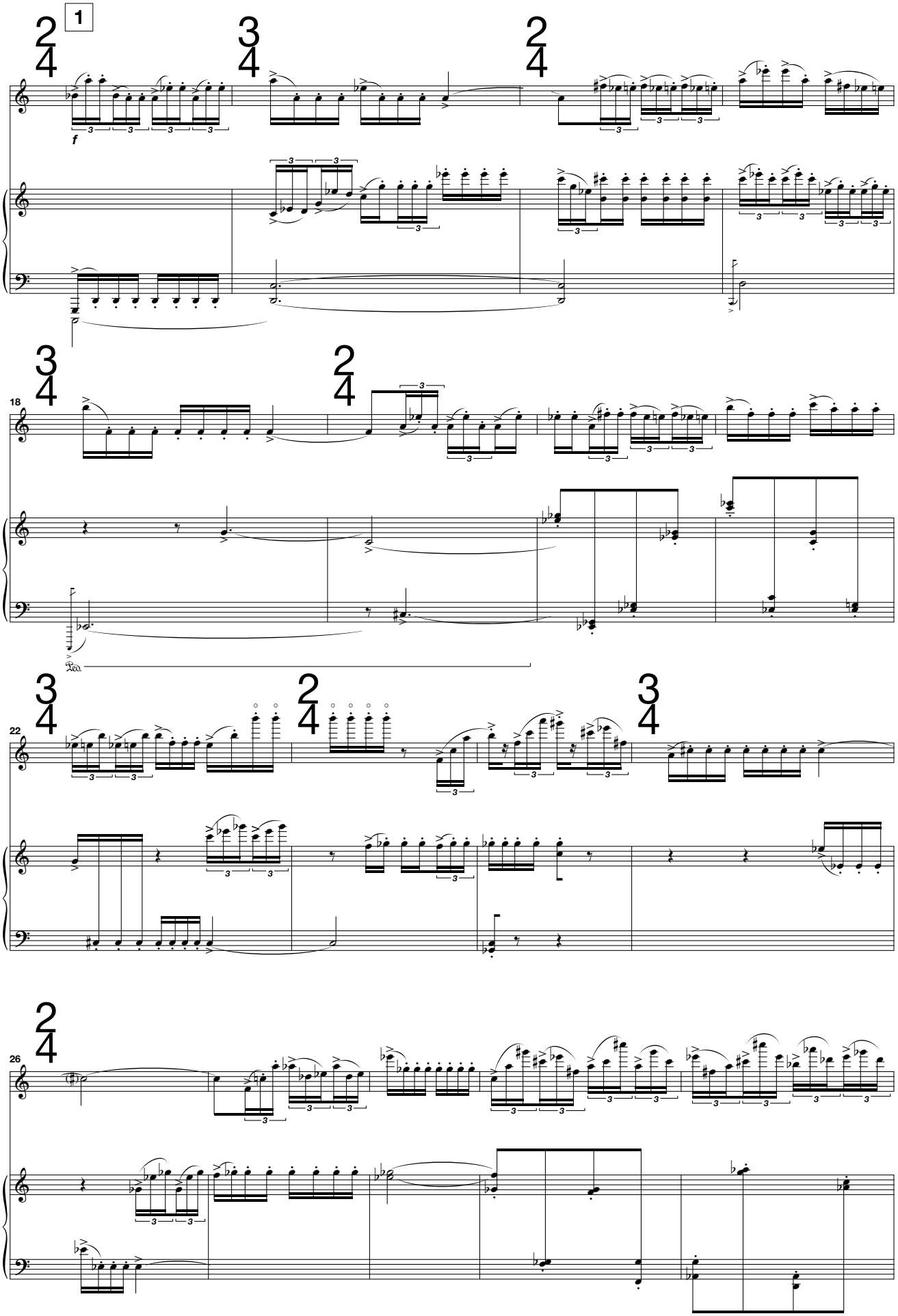
As I enter the final year of my Doctorate, I thought it would be prudent to write a piece as homage to the composer I have spent so many hours researching. I have been mainly focusing on Lutosławski's use of aleatoric counterpoint but have found a unique language among his more metered works. In particular the Partita for Violin and Piano, I was drawn to the relatively simple lines and rhythms threading their way through the musical narrative. This piece uses the first movement of the Partita as a starting point whilst sharing some of the same characteristics. Its original intention is as a concert encore, displaying many flourishes and gestures Lutosławskian for the violinist. These sections contrast with pulseless veils of sound that explore rich timbres before returning to the final flourish.

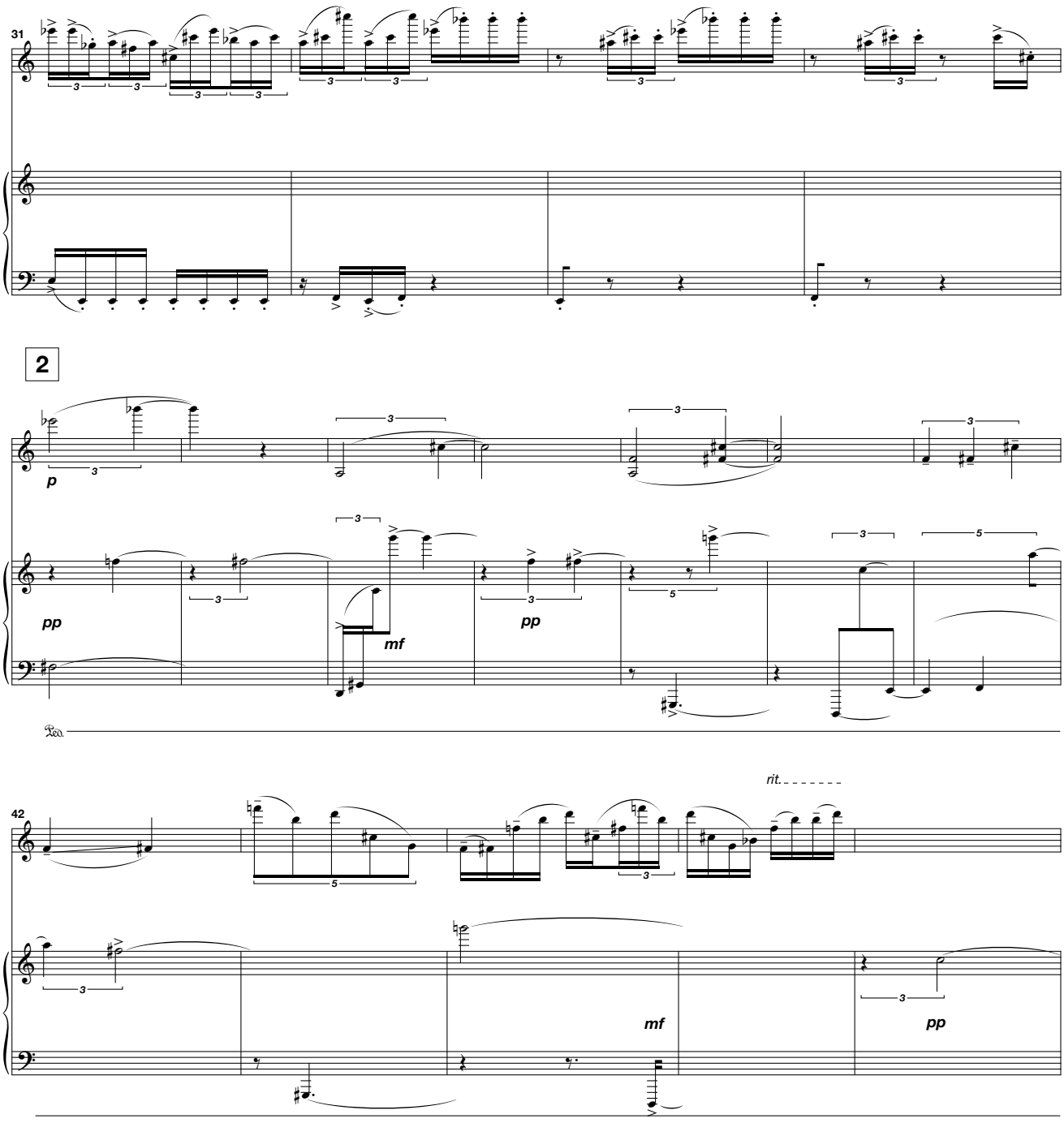
Duration: approx. 5-6 minutes

Homage to Lutosławski

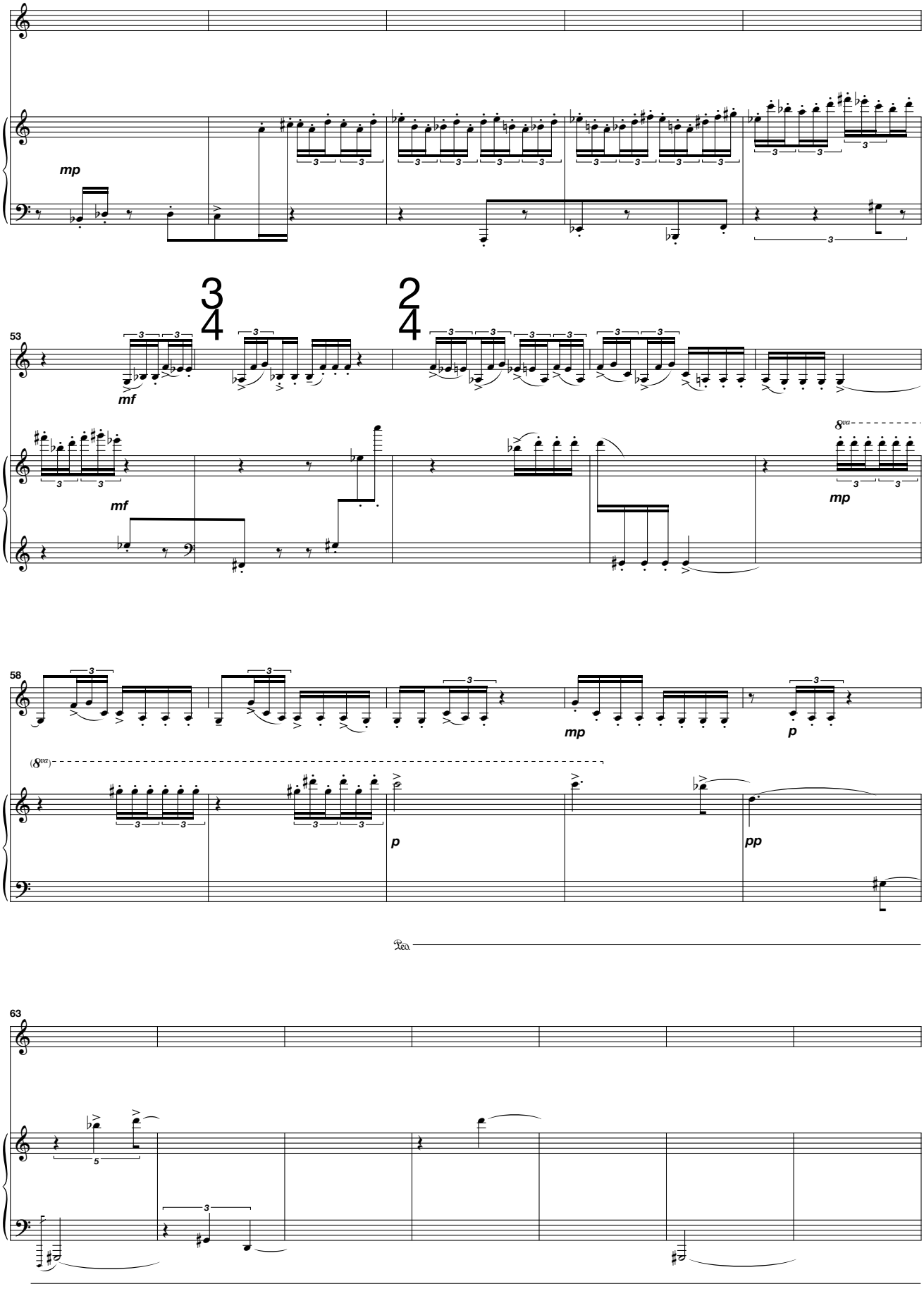
for Solo Violin and Piano

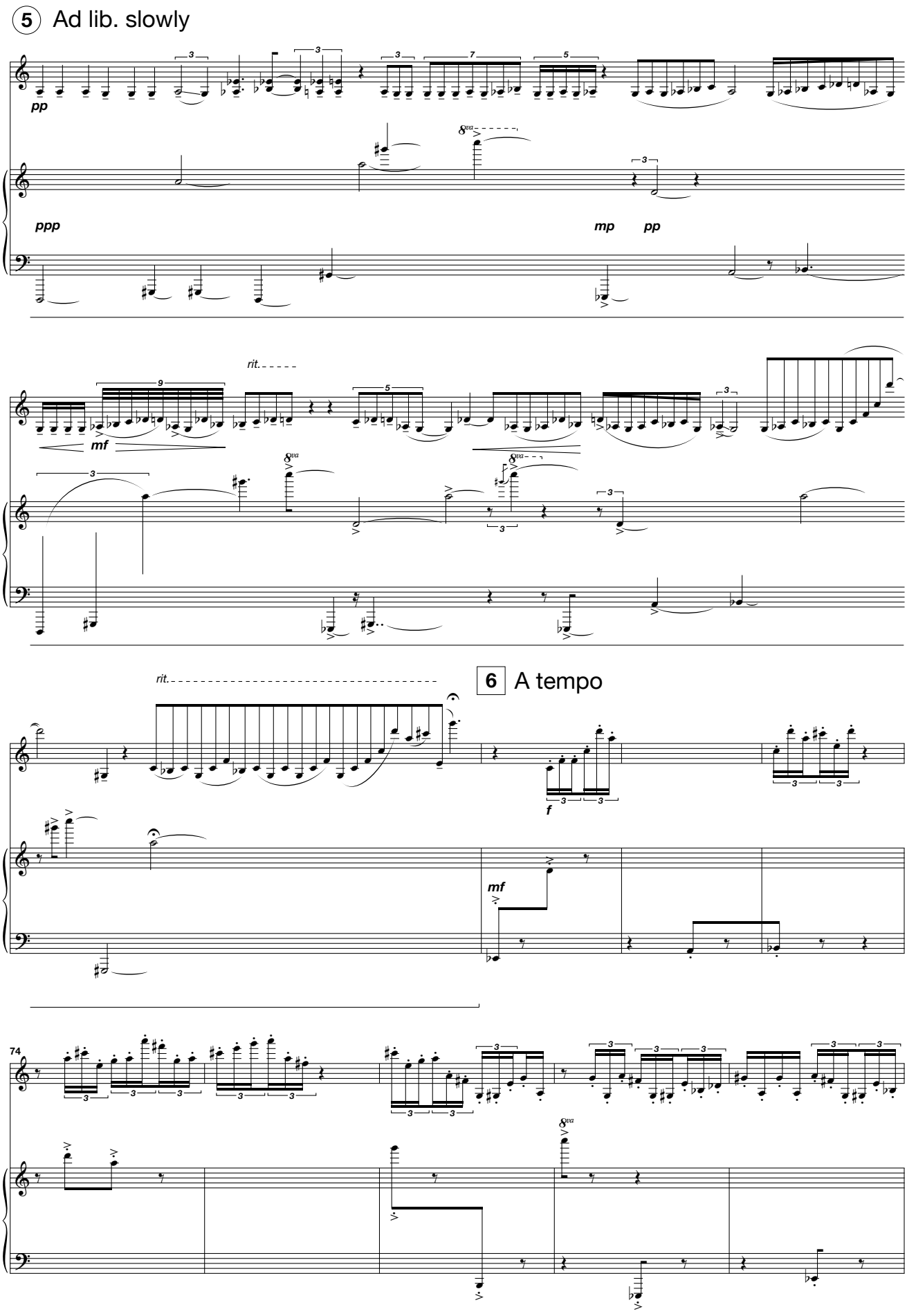


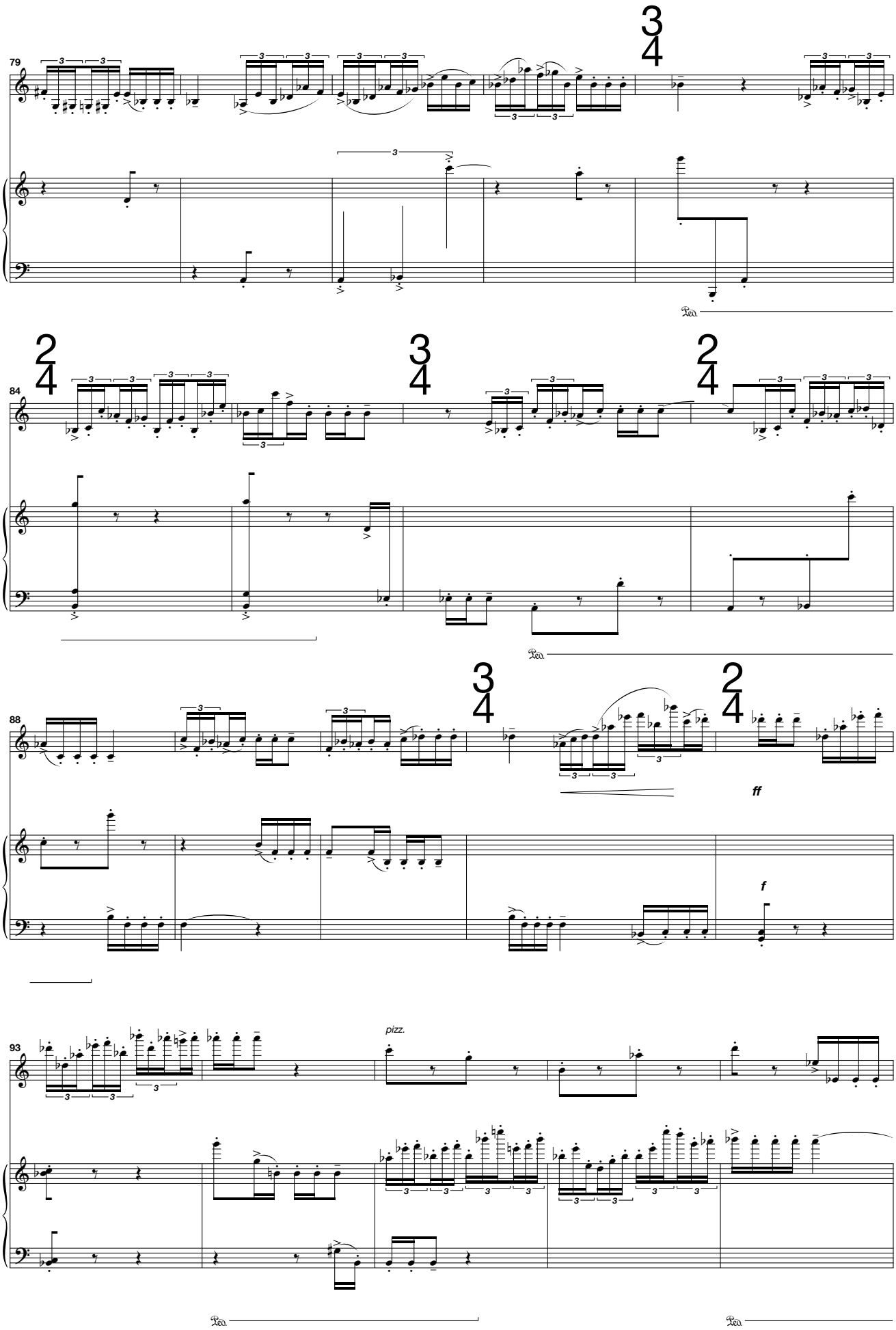

1
f
18
22
26

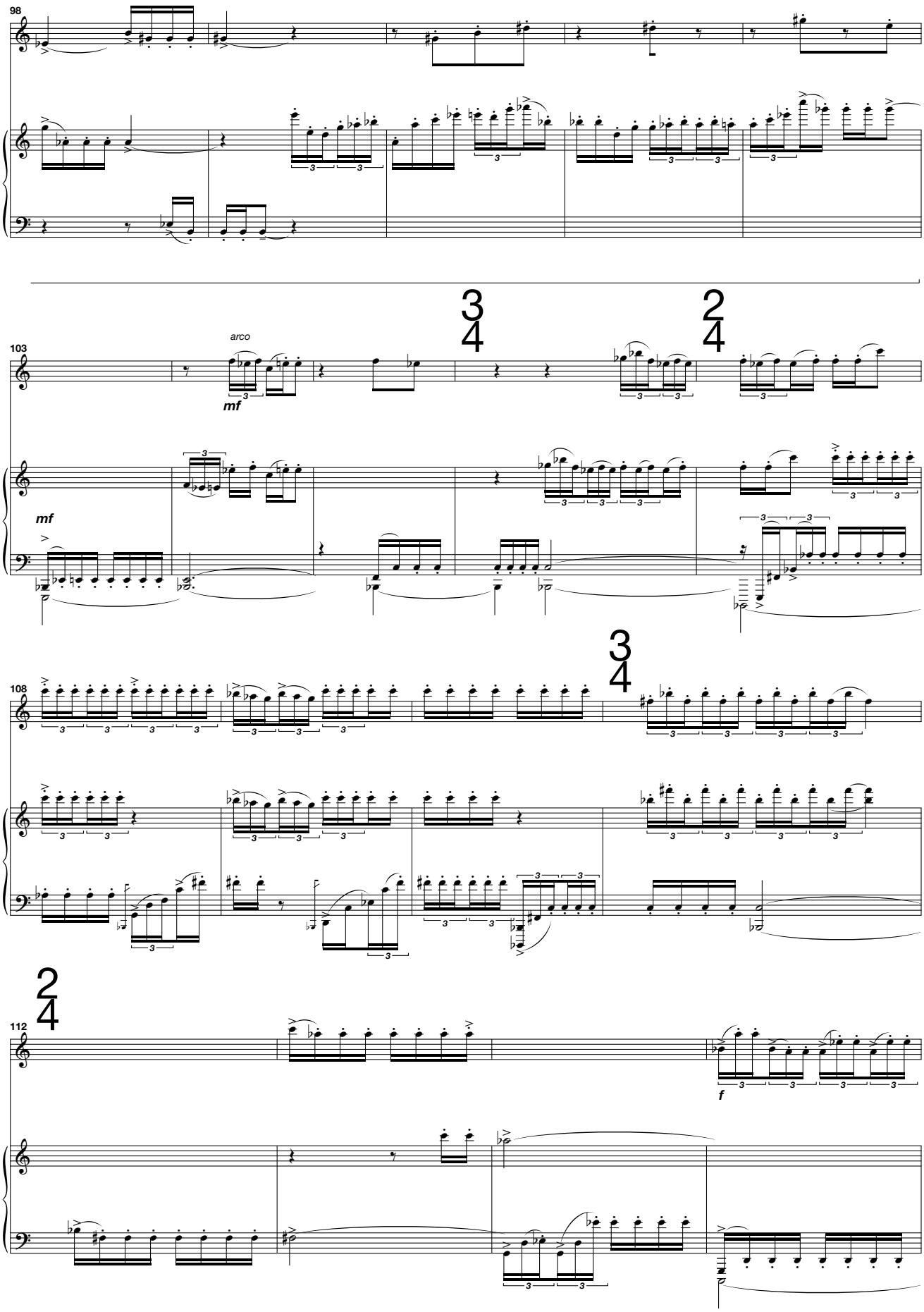

31
2
p
pp
mf
pp
42
rit.
mf
pp
3 Ad lib. slowly
rit.
mp
ppp

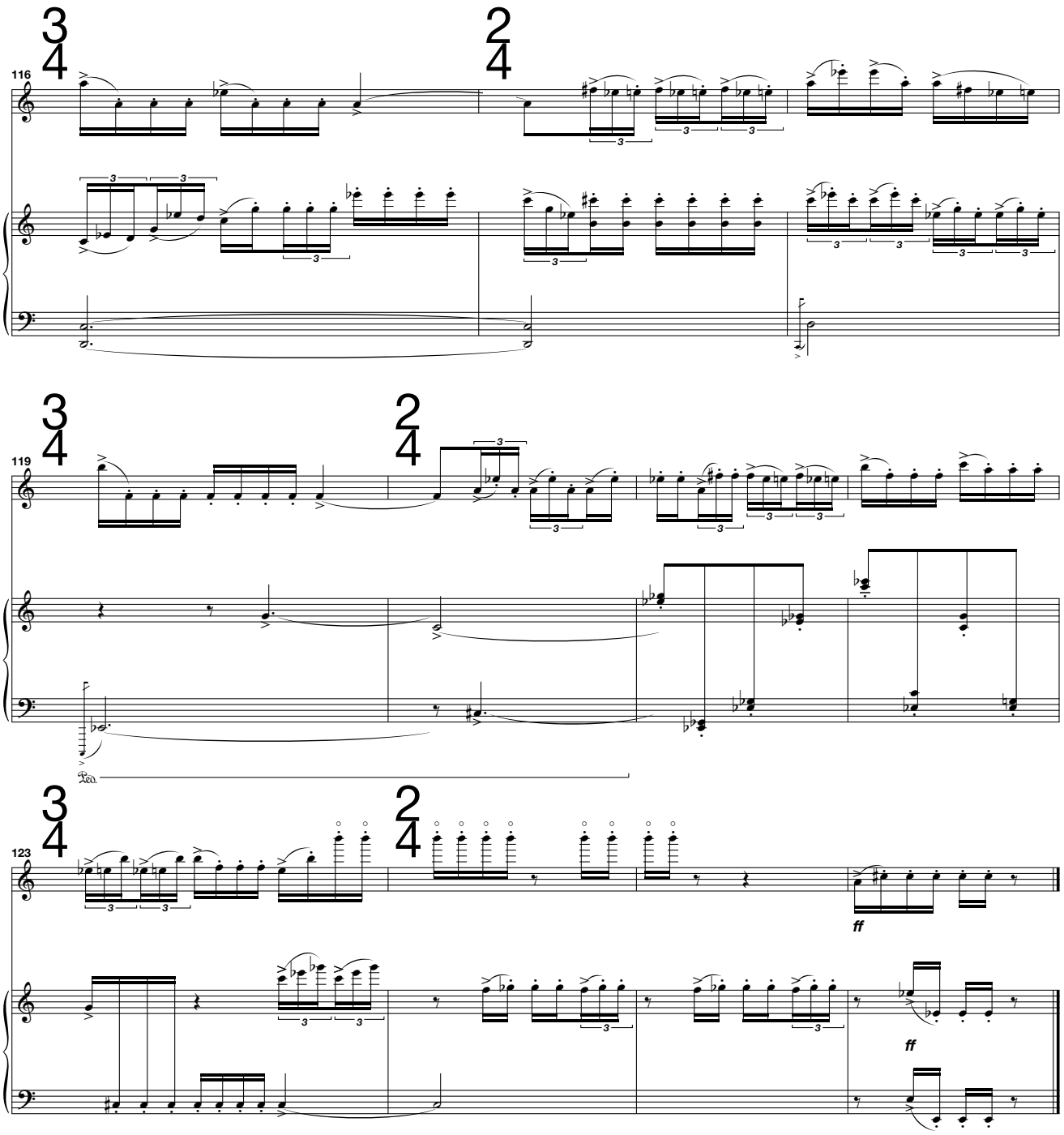
4 A tempo




5 Ad lib. slowly
pp
ppp
mp
pp
rit.
mf
rit.
6 A tempo
f
mf
74


79
84
88
93
pizz.
ff
f


98
103
arco
mf
mf
3/4
2/4
108
3/4
112
2/4
f


116
119
123
ff
ff

A Letter to the King of Norway

Part 1

For French Horn, two Violins and Viola

Instrumentation

French Horn in F

Violin 1

Violin 2

Viola

duration 6 minutes

A Letter to the King of Norway - Program notes

Written in *Denali National Park*

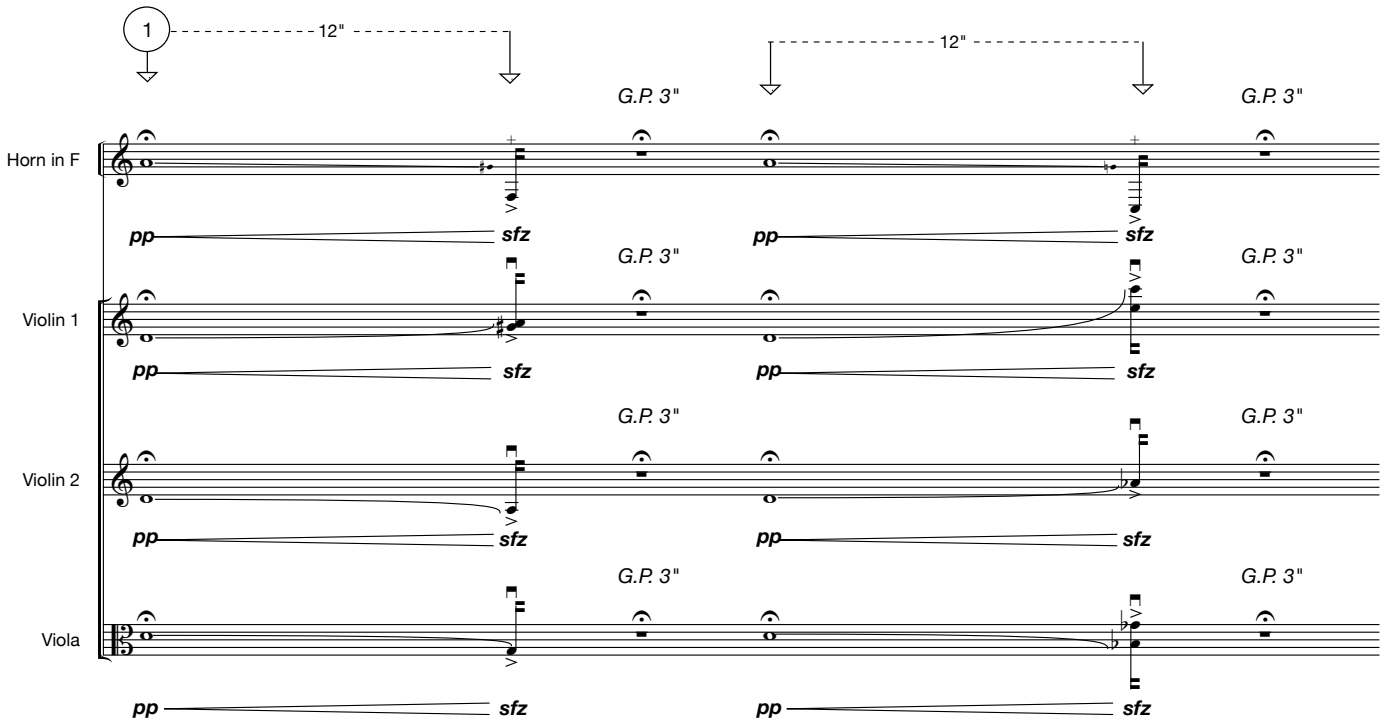
Alaska, July 2012

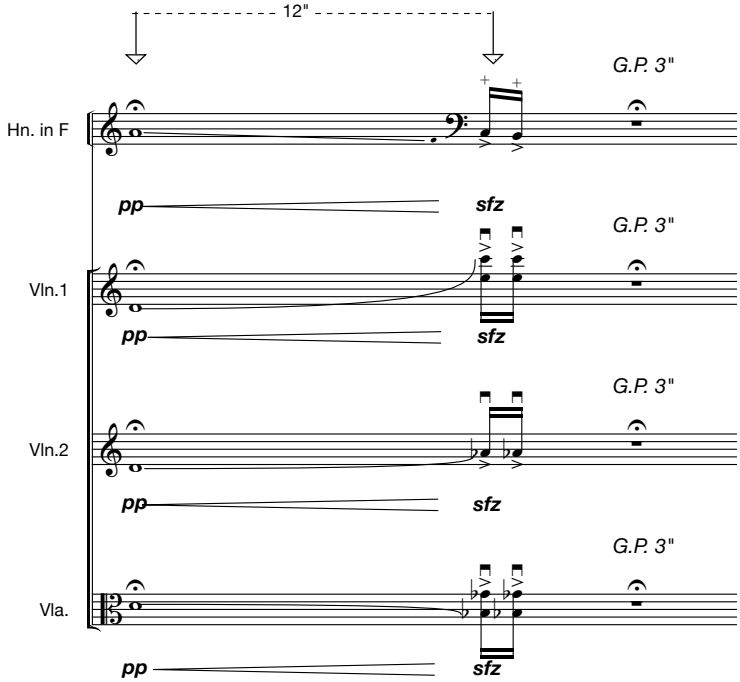
Having spent the last two years writing an opera set in Antarctica dealing with the harsh conditions faced by Robert Falcon Scott's tragic expedition exactly one hundred years ago, I leapt on the opportunity to come and visit the northern regions of the globe, especially the Denali Wilderness Park. Upon reaching the Pole, Scott had discovered Norwegian explorer, Roald Amundsen, who had left him a tent, supplies, equipment and a number of letters, had beaten him. One of these letters was addressed to King Hakon of Norway detailing his triumph and an accompanying letter asking Scott to deliver it on his behalf. Scott of course perished and the letter was delayed but I have always been fascinated by this concept. I wished to draw polar parallels between Scott and Amundsen's life stories and the idea of a piece "from the North" would help with the answer to Scott's Antarctic question. Norway lies on the 63N degree line as does Norway, parts of Antarctica at the antipodes of 63S. This narrative combined with the visual overload of Denali's scenery helped conjure up a piece that encompasses the vast scale of these wildernesses and the almost insignificant scale of the human in such areas. We were also very fortunate to be accompanied by a scientist experienced in field recordings and his invaluable knowledge helped quantify the myriad of sounds that serve as "music" to nature. I found most fascinating the concept of space but also the niches of frequency that certain animals occupy. As species propagate and multiply and occupy new areas, they work with the current inhabitants to separate their calls and increase the tonal and harmonic spectrum of the space. This piece explores how these narrow fields can expand and form newer and richer variations in the music of the wilderness.

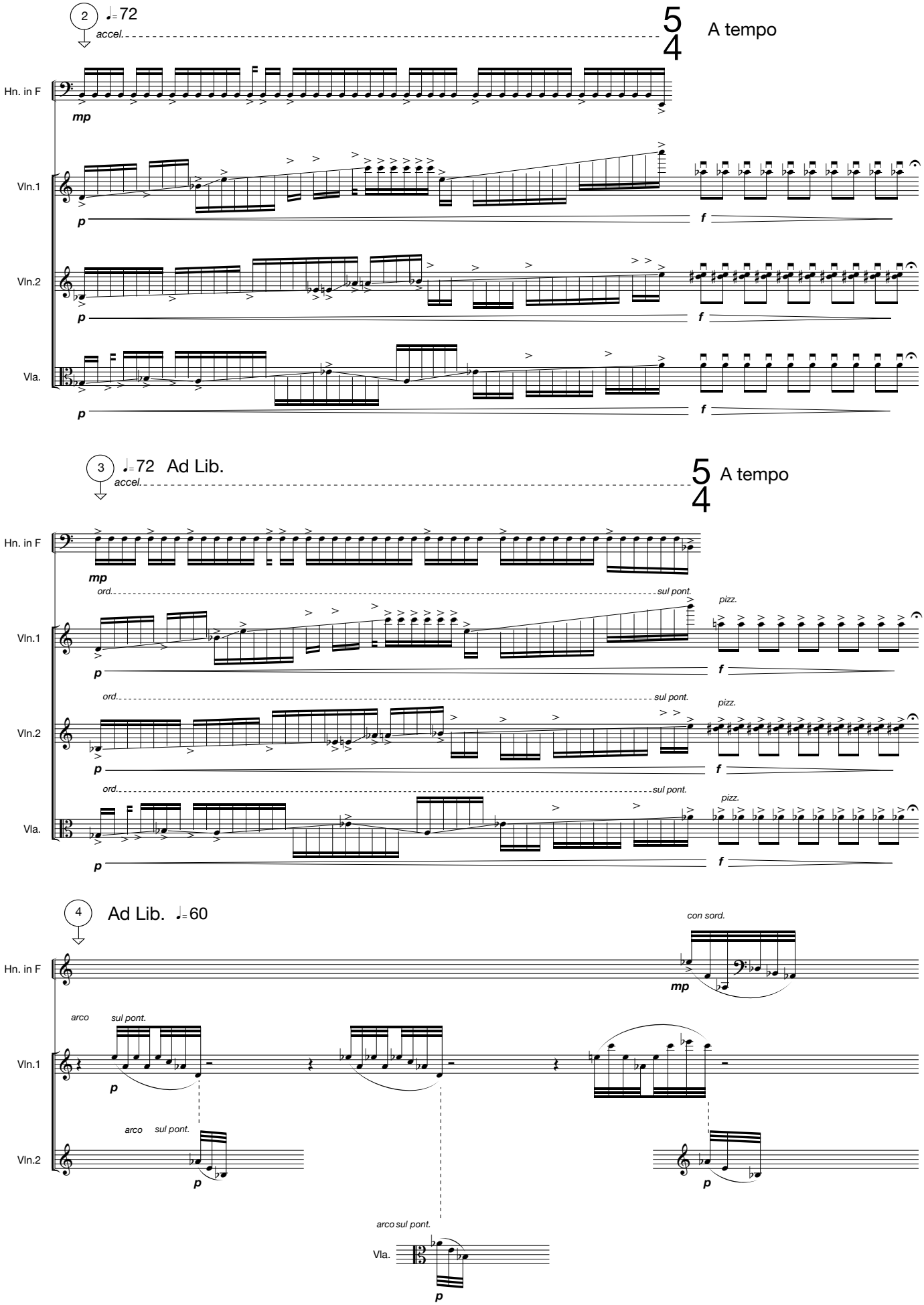
A Letter to the King of Norway

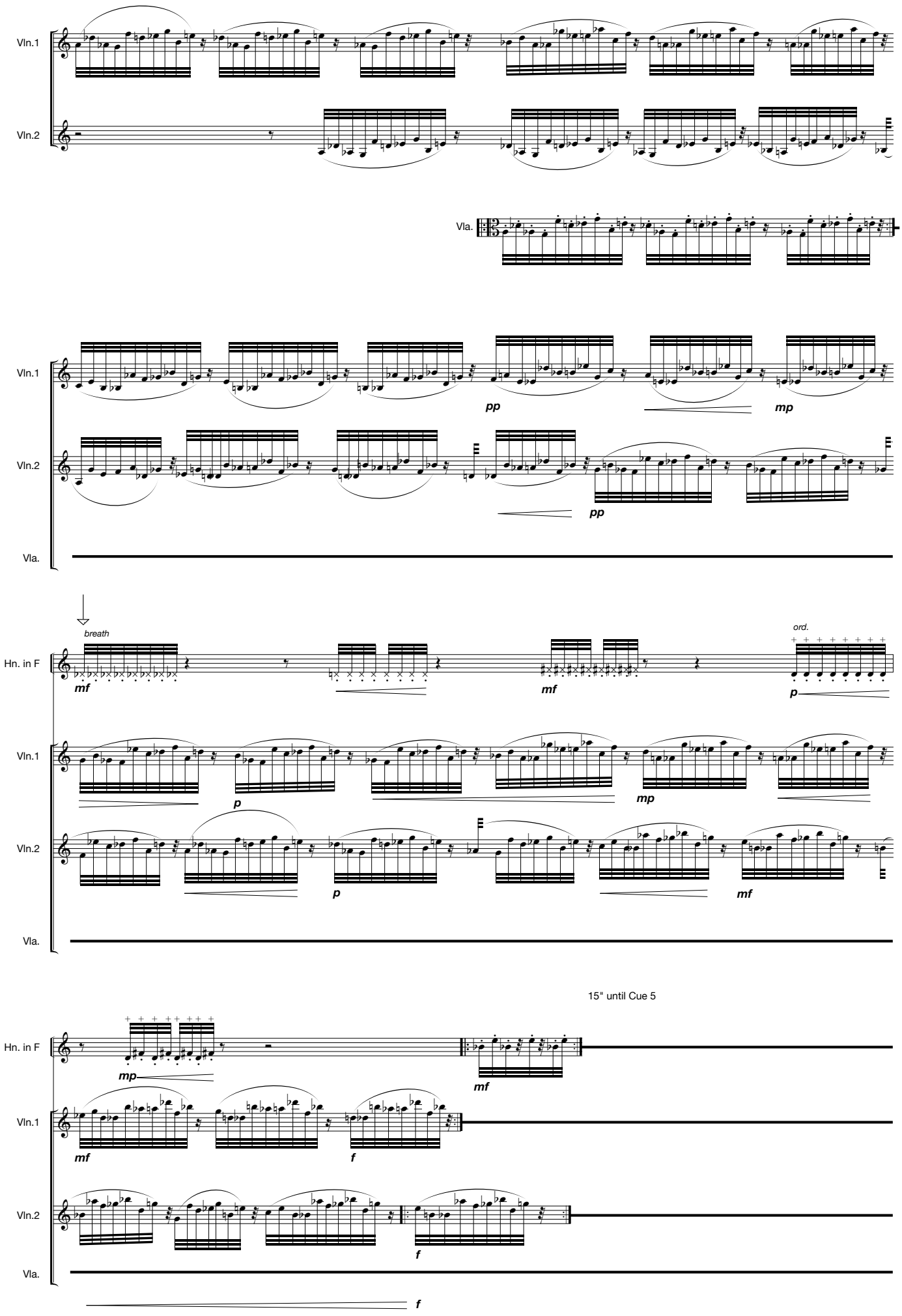
Part 1

Ad Lib.

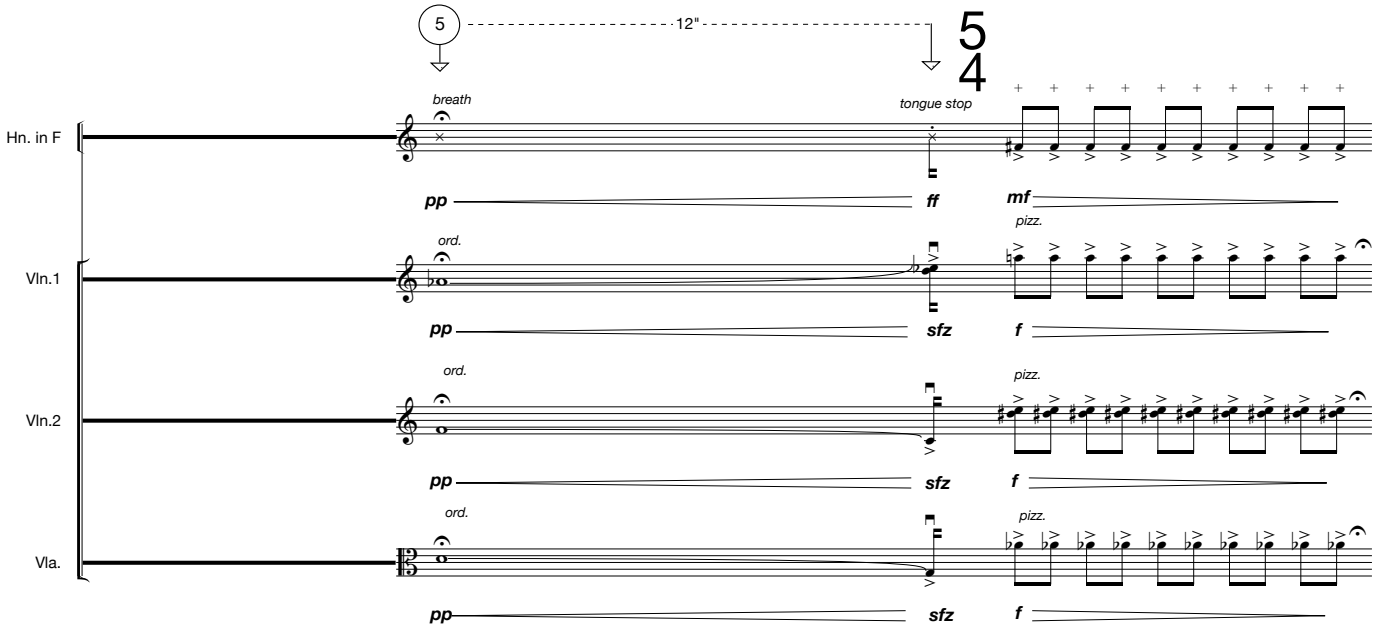


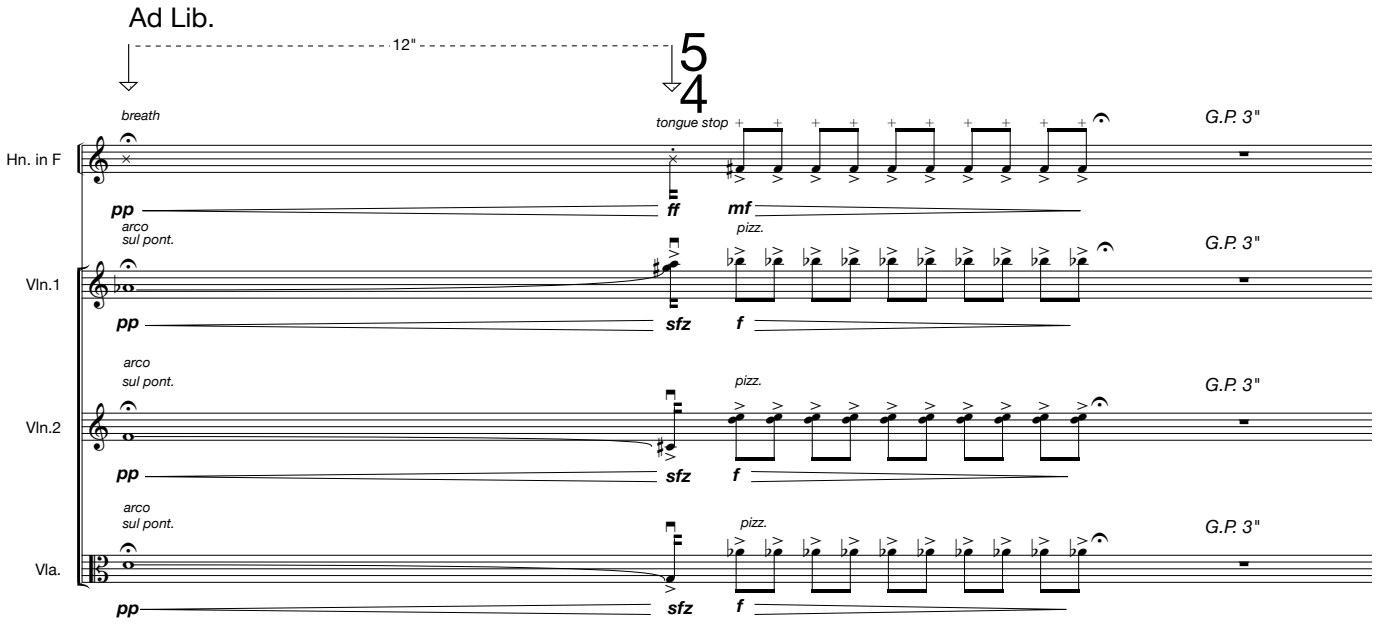


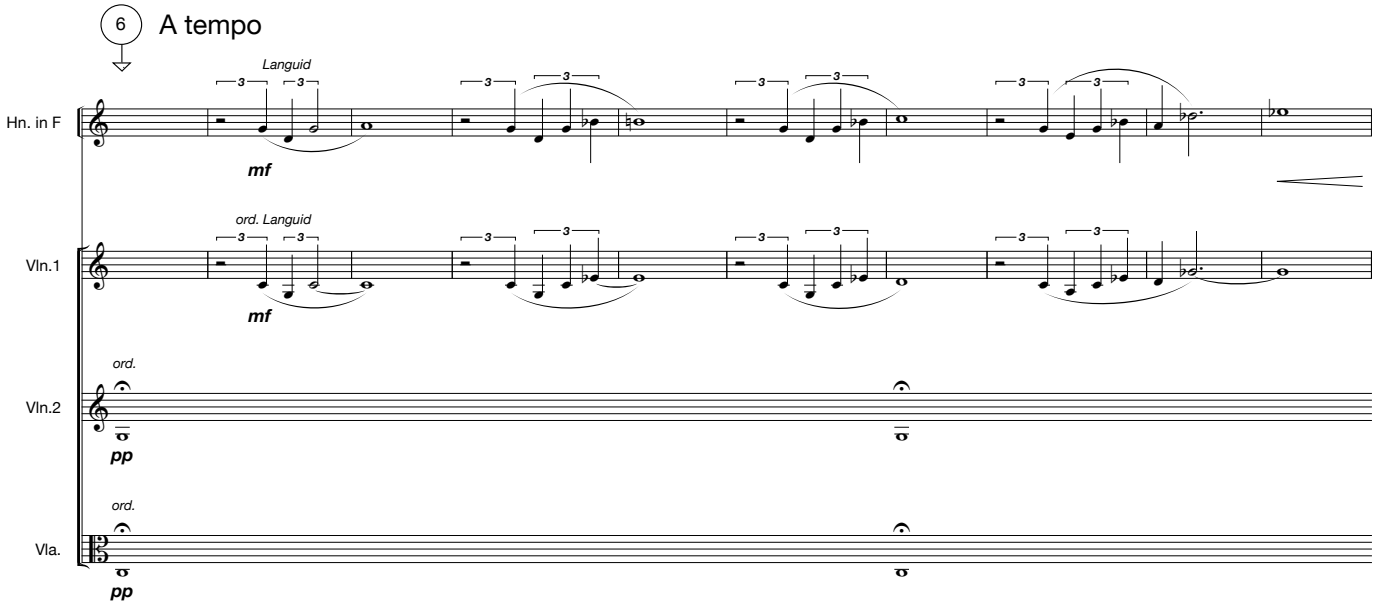

2
♩= 72
accel.
5
4
A tempo
Hn. in F
mp
Vln.1
p
f
Vln.2
p
f
Vla.
p
f
3
♩= 72 Ad Lib.
accel.
5
4
A tempo
Hn. in F
mp
ord.
sul pont.
pizz.
Vln.1
p
f
ord.
sul pont.
pizz.
Vln.2
p
f
ord.
sul pont.
pizz.
Vla.
p
f
4
Ad Lib. ♩= 60
con sord.
Hn. in F
mp
arco
sul pont.
Vln.1
p
arco
sul pont.
Vln.2
p
p
arco sul pont.
Vla.
p

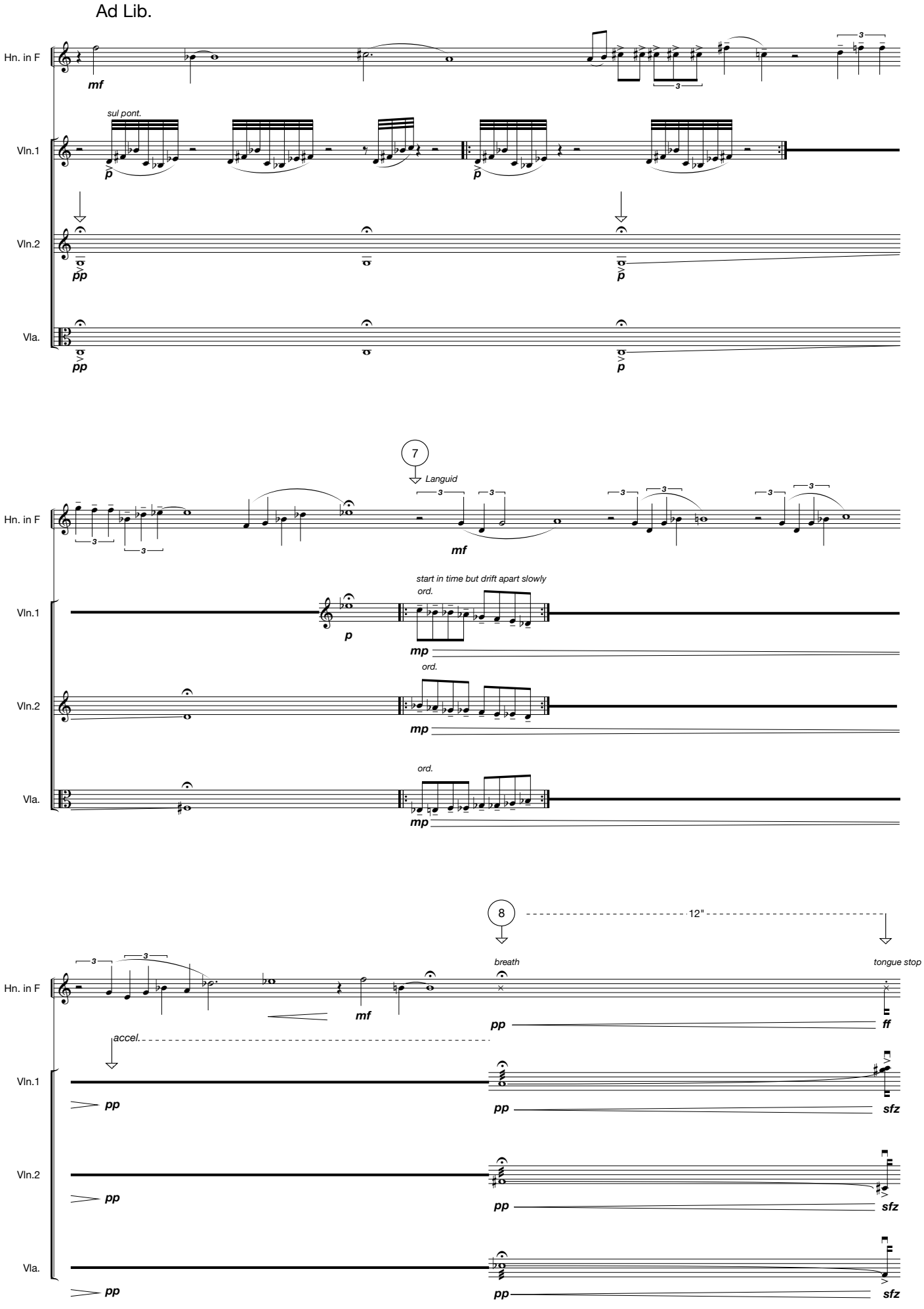


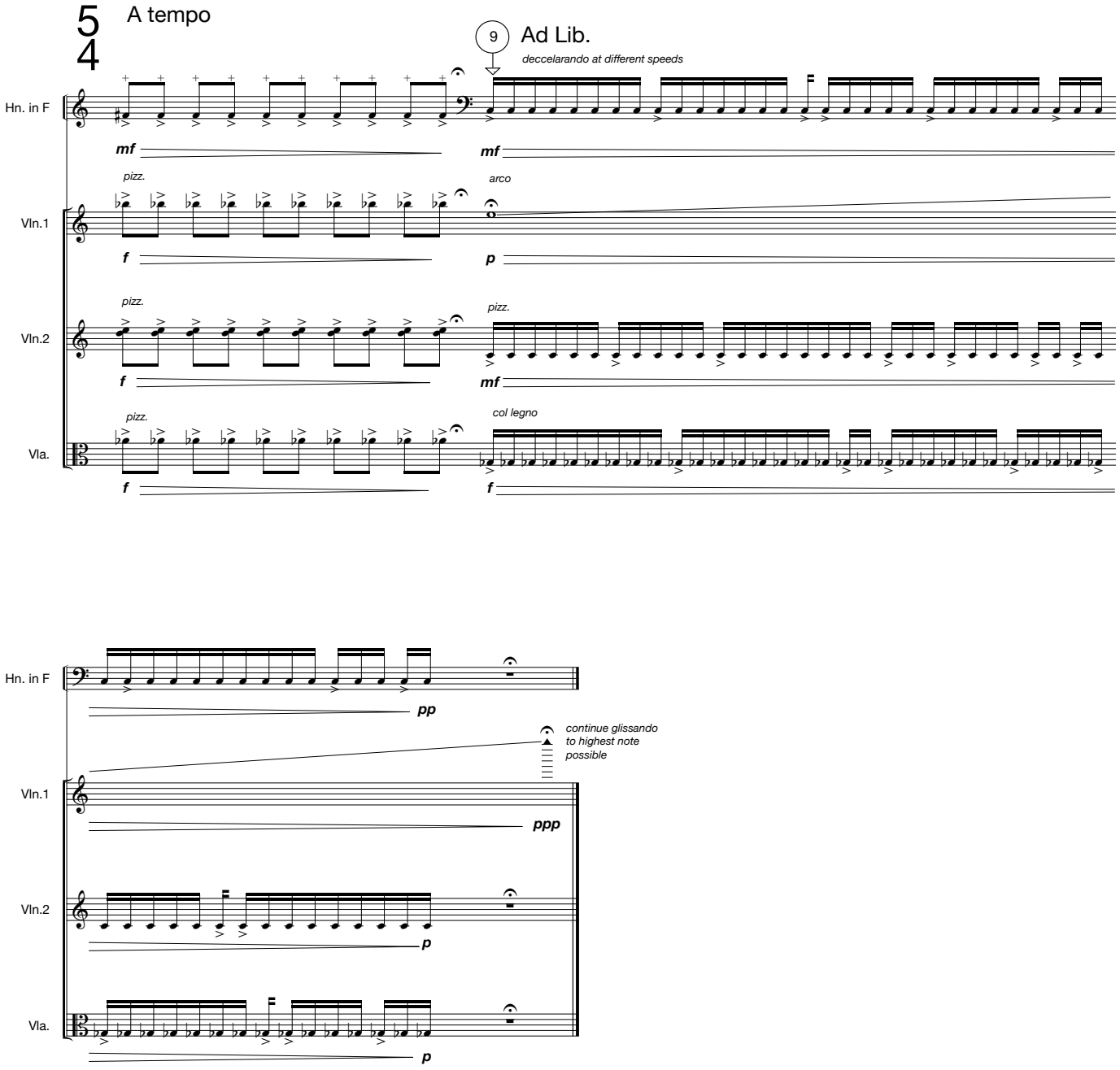
* At this cue strings play up to the repeat sign. As a result, they do not finish their phrases at the same time


5
12"
5
4
Hn. in F
Vln.1
Vln.2
Vla.
breath
tongue stop
ord.
pizz.
pp
ff
mf
sfz
f


Ad Lib.
12"
5
4
Hn. in F
Vln.1
Vln.2
Vla.
breath
tongue stop
arco
sul pont.
pizz.
G.P. 3"
pp
ff
mf
sfz
f


6
A tempo
Hn. in F
Vln.1
Vln.2
Vla.
Languid
ord. Languid
ord.
mf
pp


Ad Lib.
Hn. in F
mf
sul pont.
Vln.1
p
Vln.2
pp
p
Vla.
pp
p
7
Languid
Hn. in F
mf
start in time but drift apart slowly
ord.
Vln.1
p
mp
ord.
Vln.2
mp
ord.
Vla.
mp
8
12"
breath
tongue stop
Hn. in F
mf
pp
ff
accel.
Vln.1
pp
pp
sfz
Vln.2
pp
pp
sfz
Vla.
pp
pp
sfz


5
4
A tempo
9
Ad Lib.
deccelarando at different speeds
Hn. in F
mf
mf
pizz.
arco
Vln.1
f
p
pizz.
pizz.
Vln.2
f
mf
pizz.
col legno
Vla.
f
f

Hn. in F
pp
continue glissando
to highest note
possible
Vln.1
ppp
Vln.2
p
Vla.
p

String Quartet No.3

A Letter to the King of Norway Part 2

String Quartet No.3 *A Letter to the King of Norway Part 2* - Program notes

Dedicated to Elliott Carter 1908-2012

A Letter to the King of Norway Part 1 is a piece for two violins, viola and French horn that I wrote in Denali National Park, Alaska. It was for the Composing in the Wilderness workshop run as part of the Fairbanks Summer Arts Festival in July 2012, mentored by Dr. Stephen Lias.

The initial ideas for this piece were formed by my interest in niche theory. That is the function of natural sounds and the way different animal and sounds co-exist in a natural habitat. It explains how different frequencies peculiar to groups of animals occupy a varied stratum of pitches as not to confuse other species by masking or disrupting their various mating, feeding or pack calls. New animals that move into an eco-system may share the same frequency as another animal but over time these sounds will diverge to occupy different frequencies in their audio spectrum, thus co-existing with one another rather than competing. Human made sounds however tend to disrupt and disturb many of the natural sounds of the wilderness. During the workshop it became apparent how noisy the wilderness could be and the pollution of human sounds sits in stark contrast. The piece explored the concept of a single tone diverging whilst also simulating bird, insect, wind and water sounds. The presence of a jet plane at the end of the piece and the post horn solo in the middle suggested the human impact on this environment.

The name of the piece also came directly out of my work on the opera, *Fire on the Snow* (2010-12) and the letter Roald Amundsen intended Captain Robert Scott to find in a tent left by Amundsen when he beat Scott to the South Pole in 1911. I remember being fascinated by what the letter meant to Scott and particularly as he lay dying in his tent some weeks later.

When I approached the String Quartet No.3 the intent was to write a companion piece to this first part. Many of the musical devices are similar though in different order. I wanted to convey the sense that part 1 (being a much shorter piece) was a glimpse, a fleeting glance at this letter that seemed to add to Scott's humiliation. Part 2 was meant to a deeper study, a more in depth treatment of the same material, implying that Scott studied this letter feverishly as he whiled away the hours trapped in his tent, dying. Motives are explored in ways that diverge from Part 1 and the brief micro-tonality is expanded into a broader musical language.

The piece starts off in strict unison but gradually the instruments wander apart to explore their own paths only to meet again at the end and fade away.

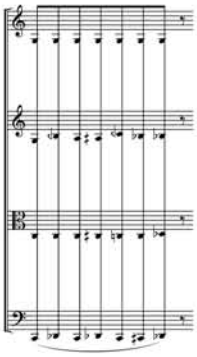
Performance Notes

play music between repeat signs until otherwise indicated

then play up to the end of the repeat and either stop or proceed

play music between repeat signs until otherwise indicated

then either stop or proceed



notes that are beamed together are to be played strictly synchronised
between all players in the beaming group

semibreves without a fermata and a duration above are to last four beats
semibreves with a fermata and a duration are to last approx. the length of the duration marked

The performance of this piece is meant to be non-synchronous. Strict time between the parts is unnecessary unless where otherwise indicated.

17 *rehearsal figure (no cue)*

14 *cue figure*

secondary cue

6. String Quartet No.3 (A Letter to the King of Norway Part 2)